

# The pleasant comodie of Patient Grissill

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William ...

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ERLANGER BEITRÄGE  
ZUR  
ENGLISCHEN PHILOLOGIE  
UND  
VERGLEICHENDEN LITTERATURGESCHICHTE.

HERAUSGEGEBEN  
VON  
HERMANN VARNHAGEN.

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XV.  
THE PLEASANT COMODIE OF PATIENT GRISSILL.

ERLANGEN.  
VERLAG VON FR. JUNGE.  
1893.

THE  
PLEASANT COMODIE  
OF  
PATIENT GRISSILL.  
"

VON  
HENRY CHETTLE, THOMAS DEKKER  
UND  
WILLIAM HAUGHTON.

NACH DEM DRUCKE VON 1603  
HERAUSGEGEBEN  
VON  
GOTTLIEB HÜBSCH.



ERLANGEN.  
VERLAG VON FR. JUNGE.  
1893.

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## Einleitung.

### 1. Die Quellenfrage.

Über die Erzählung von der geduldigen Griseldis, der letzten Novelle in Boccaccios Dekameron, hat, nachdem Reinhold Köhler mit einem trefflichen Artikel in der Realencyklopädie von Ersch und Gruber, Sect. I Bd. 91 S. 413 vorangegangen war, neuerdings Fr. v. Westenholz, Die Griseldis-Sage in der Literaturgeschichte (Heidelberg 1888) gehandelt.

Eine abschliessende Geschichte des Stoffes, die man in dem letzteren Buche zu finden glauben muss, bietet dasselbe nicht. Einmal ist das verarbeitete Material von Vollständigkeit weit entfernt<sup>1</sup>; der Verfasser kennt sich auf dem Gebiete der Sagenforschung nicht genügend aus und auf bibliographischem auch nicht. Dann sind die Untersuchungen über das Abhängigkeitsverhältnis der verschiedenen Bearbeitungen keineswegs mit der nötigen Sorgfalt angestellt worden, z. T. ganz unterblieben. Es kann dem Verfasser ferner der Vorwurf nicht erspart werden, dass er sich sein Material nicht immer mit der wünschenswerten Genauigkeit angesehen hat. Bisweilen hat ihn auch eine ungenügende Kenntnis der fremden Sprachen auf Abwege geführt.

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<sup>1</sup> Nachträge dazu s. bei Varnhagen, Über eine Sammlung alter italienischer Drucke der Erlanger Universitätsbibliothek (Erlangen 1892) S. 39. — Als Verf. der deutschen Grisardis, die Ph. Strauch, Ztschr. f. deutsch. Altert. XXIX 433 dem Albrecht von Eyb zuschreiben wollte, hat derselbe Gelehrte ebd. XXXVI 241 f. den Erhard Gross nachgewiesen Gegen jene Hypothese Strauchs vgl. übrigens auch M. Herrmann, Albrecht von Eyb und die Frühzeit des deutschen Humanismus (Berlin 1893) S. 301 f.

Über die Griseldis-Novelle auf englischem Boden handelt H. B. Wheatly in der Einleitung zu seiner Ausgabe der englischen Prosa (vgl. unten Nr. 3), Heft IV der Publikationen der Villon Society. Im Athenæum Nr. 3035 (26. Dez. 1885) heisst es darüber: *The fourth part contains The History of Patient Grisel, prefaced by some account of the Griselda literature, with special reference to the use made of the original story by Boccaccio, Petrarch, Chaucer, and Dekker.* Auf einer deutschen Bibliothek dürften sich die Publikationen der Villon Society nicht finden (besitzt doch sogar das British Museum ausser J. Paynes Boccaccio-Übersetzung nichts von denselben), und so ist mir Wheatlys Buch nicht erreichbar.

Eingeführt wurde die Erzählung in England, nicht lange nach der Entstehung der Novelle Boccaccios und der durch Petrarca vorgenommenen Umgiessung derselben in lateinische Form, durch Chaucer, der die letztere Bearbeitung der seinigen zu Grunde legte.

Von der Mitte des 16. Jahrhunderts an treten dann in England mehrere Bearbeitungen auf, die uns aber nicht alle erhalten sind.

1. Im J. 1565 erwirkte sich der Londoner Drucker Owen Rogers Druckerlaubnis für *A ballet intituled the songe of pacyent Gressell vnto her make.* Vgl. Hazlitt, Hand-Book 245.

In demselben Jahre wurden, wie Collier in seiner Ausgabe unseres Dramas, Introduction S. VIII berichtet, zwei Balladen *to the tune of pacyente Grissell* auf der Buchhändlerbörse eingetragen. Da das oben erwähnte Gedicht ausdrücklich als *songe* bezeichnet wird, wird man annehmen dürfen, dass es sich bei der erwähnten Melodie (*tune*) um die jenes *songe* handelte.

2. In dem nämlichen Jahre erwirkte sich ein anderer Londoner Drucker, T. Colwell, Druckerlaubnis für *The History of meke and pacyent Gresell.* Vgl. Hazlitt a. a. O. Dass diese *History* identisch ist mit der sofort unter Nr. 3 zu erwähnenden, wie Hazlitt annimmt, ist möglich, aber keineswegs sicher.

3. Eine Prosadarstellung, deren älteste erhaltene Ausgabe v. J. 1607 nach Hazlitt a. a. O. den Titel führt: *The Antient, True, and admirable History of Patient Grissel, a Poore Mans Daughter in France. Written in French, and now translated*

into English. Printed by Edward All-de, 1607. Der Drucker lebte in London. Wo sich ein Exemplar dieses Druckes findet, giebt Hazlitt nicht an. Das British Museum besitzt keines. Ob der oben erwähnte von Wheatly besorgte Abdruck auf dieser oder einer anderen Ausgabe beruht, vermag ich nicht zu sagen.

Von einer zweiten Ausgabe v. J. 1619 (*Printed by H. L. for William Lutter*) besass Heber zwei Exemplare; vgl. Bibliotheca Heberiana I Nr. 3142 und VIII Nr. 1005. Auch das Brit. Museum besitzt eines; vgl. den Catalogue of printed Books, s. v. Griselda. Diese Ausgabe ist in der Percy Society Vol. III Nr. XVIII S. 1 wiederabgedruckt worden.

Eine dritte Ausgabe ca. 1630 (*For W. Thackeray: London*) ist auf dem Brit. Museum; vgl. den Catalogue of printed Books.

Eine vierte Ausgabe v. J. 1663 besass Heber; vgl. Bibl. Heberiana IX, Nr. 1317.

Eine fünfte Ausgabe v. J. 1674 besitzt die Bodleiana in Oxford; vgl. Hazlitt, Hand-Book 245.

Eine sechste Ausgabe (London: *Printed by and for T. Norris*) wird von Hazlitt, Coll. and Notes I 192 um 1690 gesetzt.

Eine siebente Ausgabe, London 1703, verzeichnet Hazlitt, Coll. and Notes II 698. Ein Exemplar davon besass Quaritch; vgl. dessen General Catalogue 1887—88 S. 640 und dessen Rough List 103 S. 18.

Über eine Anzahl weiterer Ausgaben aus dem 18. Jahrh. auf dem Brit. Museum vgl. den Catalogue of printed Books a. a. O. Vgl. auch den Catalogue of the Library of the late John Duke of Roxburghe (London 1812) Nr. 6380.

4. Eine Ballade, deren Verfasser wahrscheinlich Thomas Deloney († ca. 1600; vgl. über ihn das Dict. of Nat. Biography XIV 327) ist. Wenigstens hat derselbe sie in seine Sammlung *The Garland of Good-Will* aufgenommen, die uns freilich, abgesehen von einem Bruchstücke einer Ausgabe von 1604, nur in einer viel späteren Ausgabe von 1678 erhalten und hiernach in Vol. XXX, Nr. XCII der Percy Society abgedruckt ist. Unser Text steht hier auf S. 82.

Eine Sonderausgabe dieser Griseldis-Ballade befindet sich in der Bibliothek von Henry Huth mit dem Titel: *A most pleasant Ballad of Patient Grissell. To the tune of The Brides Goodmorrow*. Vgl. Hazlitt, Coll. and Notes II 259, wo der Druck um 1600 gesetzt wird (Grosarts Katalog dieser Bibliothek ist



mir nicht erreichbar). Hiernach ist der Text in den *Ancient Ballads and Broad-sides* (1867) S. 25 und für die Ballad Society in den *Roxburghe Ballads* II 269 abgedruckt.

Nach einer Ausgabe von 1619, die jetzt verschwunden zu sein scheint, ist die Ballade in der *Collection of Old Ballads* (1727) III 252 abgedruckt; vgl. Hales and Furnivall, Bishop Percy's Folio Manuscript III 421 u. 422.

Eine weitere Ausgabe v. J. 1640 besitzt das British Museum in den Roxburghe-Balladen: *A most excellent and vertuous Ballad of the Patient Grissell*. Vgl. den Catalogue of Books in the British Museum printed . . . to the year 1640, S. 736.

Über andere Ausgaben vgl. die *Roxburghe Ballads* a. a. O.

Endlich findet sich eine handschriftliche Aufzeichnung in der Percy-Hs., abgedruckt in der erwähnten, von Hales und Furnivall besorgten Ausgabe dieser ganzen Hs. III 423.

5. Ein unternehmender Verleger, John Wright in London, druckte diese Ballade ebenfalls ab, schickte derselben aber zwei kurze Abschnitte in Prosa voraus, flichte ihr zwei ebensolche an und gab dem Ganzen einen etwas veränderten Titel (*The pleasant and sweet history of patient Grissell, shewing how she, from a poore mans daughter, came to be a great lady in France, being a patterne to all vertuous women*), auf welchem er das Buch als *translated out of Italian* bezeichnete. Das British Museum besitzt eine in dem erwähnten Catalogue of Books 736 und in dem Catalogue of printed Books etwa in d. J. 1630 gesetzte Ausgabe, nach welcher der Text in der Percy Society Vol. III, Nr. XVIII S. 43 abgedruckt ist.

Eine Ausgabe von demselben Verleger v. J. 1640 verzeichnet Hazlitt, Coll. and Notes III 101. Doch scheint es nach Hazlitts Einleitung zu unserem Drama S. VII, dass die beiden Ausgaben identisch sind.

Die an dritter Stelle angeführte Prosadarstellung ist, nach der Angabe auf dem Titel, aus dem Französischen übersetzt. Unter den bekannten französischen Bearbeitungen findet sich jedoch keine, welche die Vorlage gewesen sein könnte. Mag es sich mit dieser Angabe des englischen Textes nun verhalten, wie es will, jedenfalls beruht der letztere, wenn auch nur indirekt, auf Petrarcas lateinischer Fassung, wie eine Vergleichung



leicht ergibt, wenngleich er im einzelnen einerseits bisweilen gekürzt, andererseits vielfach wortreicher gefasst und sonst erweitert ist.

Die Form des Namens der Heldin, *Grisel*, *Grissell*, ist dieselbe, wie in der von Heinrich Steinhöwel herrührenden deutschen Übersetzung, deren älteste datierte Ausgabe i. J. 1471 bei Zainer in Augsburg gedruckt ist; vgl. über die Hss. und Ausgaben Goedeke, Grundriss<sup>2</sup> I 364 u. 365 und über die Verfasserschaft Steinhöwels Strauch, Anz. f. d. Altert. XIV 249 und Allgem. deutsche Biogr. XXXV 729.<sup>1</sup> Dieser Umstand legt die Vermutung nahe, dass der Engländer nach dieser deutschen Übersetzung gearbeitet hat. Und in der That stimmt der englische Text an einigen Stellen mit dem deutschen gegenüber dem lateinischen überein. Vgl. (ich citiere Petrarca nach dem Drucke Ulm, Zainer 1473, Steinhöwels Übersetzung nach dem Drucke Augsburg, Zainer 1471 und den englischen Text nach der Ausgabe in der Percy Society):

Petrarca:	Steinhöwel:	Englische Prosa:
Griseldis omnium que erga ( <i>gedruckt: egra</i> ) se pararentur ignara, peractis que agenda domi erant, aquam e longinquo fonte conue- tans, paternum limen intrabat, vt expedita curis aliis ad uisendam domini sui sponsam cum puellis comitibus pro- peraret. Dum Walterus cogitabundus incedens eamque compellans no- mine. . . . (S. 7).	Grisel was vnwissend aller der sachen die gegen ir beschachen vnd berait ir husz das sye mit anderen innek- frowen ouch usz mücht gan ze sehen ires heren gemachel, als sye was- ser het geholt von ainem feren brunnen vnd haim ylet begegnet ir der walther mit seinem volck vnd nennet sy bey irem namen (S. 5).	where the faire mayd Grisel, knowing nothing of that which hapned . . . had made her house and selfe somewhat hand- some, determining (with the rest of her neighbor virgins) to see this so- lemnity: at which in- stant arrived the Mar- quesse with all his gra- cious company, meeting with Grisel as shee was carrying two pitchers of water to her poore fathers house (S. 10 f.)

<sup>1</sup> Zu den alten Drucken trage ich einen von Quaritch, General Catalogue 1887—88 S. 723 beschriebenen, mit vielen Holzschnitten versehenen (o. O. u. J.) nach. Quaritch setzt den Druck „circ. 1470“. Da derselbe aber das Vorwort enthält (*So ich aber von stätikail etc.*), das aus d. J. 1473 stammt (vgl. Strauch, Anz. f. deutsch. Altert. XIV 250), so kann er frühestens diesem Jahre angehören.

Petrarca:

Senex . . . tunicam  
eius hispidam et attri-  
tam senio abdita parue  
domus in parte serua-  
uerat. Audito ergo non  
tam filie tacite redeun-  
tis, quam comitum stre-  
pitu occurrit in limine  
et seminudam antiqua  
veste cooperuit (S. 16 f.).

Steinhöwel:

Do er nun hort das  
volck zů seinem husz  
komen vnd sach sein  
tochter still schwigen  
vnd halb nackent mit  
in. Do sücht er die  
böszen vnd vor alter  
zerrissen klaiden seiner  
tochter, die er in ainem  
knüppel behalten het,  
von der zeit als man  
sy hin weg fůrt, vnd lief  
seiner tochter entgegen  
daz er sy do mit ver-  
decken möcht (S. 14).

Die mit ir waren  
komen schieden wai-  
nend vnd trurig hin weg  
(S. 14).

Englische Prosa:

Janicola, acquainted  
with the hurliburly,  
came out to see what  
the matter was. And  
finding it was his daugh-  
ter in her smocke, . . .  
he quickly left them all  
unspoke unto, and ran  
in for those poore robes,  
which were formerly  
left in the house; with  
which hee quickly aray-  
ed her (S. 35).

in which amaze, not  
without some reprehension  
of fortune, and  
their lords cruelty, they  
left her to the poverty  
of the cell, and re-  
turned themselves to  
the glory of the palace  
(S. 35).

Aber andererseits stimmt der englische Text an einigen  
Stellen mit dem lateinischen gegen den deutschen überein. Vgl.:

Petrarca:

Vnum vos michi uersa  
vice promittite ac ser-  
uate (S. 5).

Comes de Panico (S. 11),  
Panicius comes (S. 17).

Germanumque simul  
suum annum iam septi-  
mum agentem ducens  
(S. 15).

Noue coniugi volens  
cedo, que tibi vtinam  
felix adueniat (S. 16).

Steinhöwel:

So wil ich herwider  
vmb das ir mir och  
verhaissen vnd halten  
wöllen (S. 3).

graff von pauincz (S. 9  
und 14).

Englische Prosa:

Only one thing I re-  
quest at your hands  
(S. 6).

Countesse of Paniche  
(S. 26 u. 36), the Earle  
of Paniche (S. 36).

For amongst the rest,  
there was a young lord,  
not fully eight yeere old  
(S. 29).

As for your new  
spouse, God grant her  
many daies of comfort  
(S. 30).

Es ist also zu schliessen, dass der englische Bearbeiter entweder selbst sowohl den lateinischen als den deutschen Text benutzt oder aber nach einer unbekannten Vorlage gearbeitet hat, welche ihrerseits auf dem lateinischen und dem deutschen Texte beruhte. Dass, wenn letzteres der Fall, dies ein französischer Text war, ist wenig wahrscheinlich, wenn man bedenkt, dass zwar französische Volksbücher ins Deutsche übersetzt sind, mir aber aus der damaligen Zeit kein Fall bekannt ist, wo ein deutsches Volksbuch ins Französische übertragen wäre.

Der Verfasser der englischen Prosadarstellung, bzw. der ihrer Vorlage, wird zuerst die deutsche Übersetzung in die Hand bekommen haben — deutsche Volksbücher sind ja auch sonst nach England gewandert. Am Eingange wie am Schlusse derselben fand er den Hinweis auf die *Epistel Francisci Petrarche*, was ihn veranlasste, sich auch letzteren Text zu verschaffen.

Bezüglich der Quelle der Ballade muss man aus der Namensform *Grissell* schliessen, dass die Ballade entweder auf der eben besprochenen englischen Prosa oder auf Steinhöwels deutschem Texte beruht — dass etwa umgekehrt die Ballade die nächste Quelle der englischen Prosa wäre, ist wegen der vielen der Ballade gegenüber den beiden anderen Darstellungen eigentümlichen Züge (vgl. unten S. XIV) unmöglich. Nun findet sich ein der englischen Prosa und der Ballade gemeinsamer Zug bei Steinhöwel — und auch bei Petrarca — nicht. Nach der Geburt des zweiten Kindes, eines Sohnes, bzw. in der Ballade der Zwillinge, findet ein grosses Fest statt. In der Prosa heisst es: *The joy whereof led the whole country into the house of praier and thanksgiving, and brought them home againe by cresset-light and bonfires* (S. 21 f.). Die Ballade erzählt (ich citiere stets nach dem Texte der Ballad Society):

Great royall feasting was at these childrens christnings,

And princely triumph made;

Sixe weekes together al nobles that came thither

Were entertaind and staid (71 f.).

In der Prosa also begiebt sich das Volk im ganzen Lande in die Kirche und feiert das Ereignis darauf durch Fackelzug und Freudenfeuer. In der Ballade findet bei Gelegenheit der Taufe ein Fest am Hofe statt, das sechs Wochen dauert. Beiden Texten ist also gemein, dass sie bei derselben Gelegenheit ein Fest stattfinden lassen, wovon Steinhöwel ebensowenig etwas

weiss, wie Petrarca. Letzterer berichtet nur von der *leticia patris ingens atque omnium amicorum* (S. 12) und ersterer von der *grossen fröden des vaters vnd aller frund vnd des volckes*. Man wird daraus schliessen dürfen, dass die Ballade auf der englischen Prosa beruht, gegen welchen Schluss auch sonst nichts spricht.

Die Ballade behandelt den Stoff ziemlich frei und weicht besonders in folgenden Punkten von der Prosadarstellung ab: Der Marquesse wird nicht erst durch die Bitten seiner Unterthanen zum Heiraten veranlasst; bei einem Jagdausfluge sieht er ein armes Mädchen, das ihm gefällt und um das er sofort wirbt. — Von dem Vater Grissells, Janicola, ist nirgends die Rede. — Eine der Grissell feindliche Partei ist wirklich am Hofe vorhanden, und der Marquesse wird durch dieselbe veranlasst, das geduldige Herz seiner Frau zu prüfen. Dabei leitet ihn die Absicht, das Mitleid seiner Unterthanen zu ihren Gunsten zu erregen. — Grissell kommt mit Zwillingen nieder. — Die Kinder werden kurz nach ihrer Geburt der Mutter entrissen, während dies in der Prosadarstellung erst geschieht, nachdem dieselben entwöhnt sind. — Grissell wird kurz nach der Verstossung der Kinder ebenfalls verstossen, während dies in der Prosa erst nach *some dozen years* (S. 28) geschieht. — Der Marquesse entschliesst sich erst, nachdem Grissell fünfzehn Jahre daheim war, dazu, eine andere Frau zu nehmen; in der Prosadarstellung kündigt er ihr diesen Entschluss schon bei der Verstossung an, und derselbe soll kurze Zeit nachher zur Ausführung gebracht werden.

Der unter 5) angeführte Text unterscheidet sich, wie oben erwähnt, von dem vorhergehenden nur durch die Hinzufügung der Einleitung und des Schlusses in Prosa. Diese hinzugefügten Kapitel beruhen (mit Ausnahme des letzten, betitelt: *The authors persuasion to all women in generall*) auf der oben besprochenen Prosadarstellung, wenngleich der Text sehr zusammengezogen und auch sonst frei behandelt ist. Vgl.:

Prosa:

Betweene the mountaines of Italy  
and France, towards the south, lyes  
the territory of Salus, . . . . there  
lived not long since a nobleman of

Ballade:

In the countrey of Salusa, which  
lyeth neere Italy and France, there  
lived a noble and wealthy prince,  
named Gualter, Marquesse and Lord

Prosa:

great hope and expectation, lord of the country, by name, Gualter, Marquesse of Saluss (S. 3).

His delight was in hunting and hawking (S. 4).

All this while the Marquesse continued his hunting; and as he had accustomed, resorted much to a poore country village not farre from Salusse, where there dwelt as poore a countriman, named Janicole, overworne in yeares (S. 8).

The poore Janicola was advanced to the councell, and made governor of his palace (S. 42).

Grisel lasted thirty yeares after him (S. 42).

Ballade:

of Salusa, a man of such vertues that the world did ring of (S. 45).

From his youth his onely exercise was hunting (S. 45).

Nere to the famous city of Saluse, was a poor village named Clue, in the way going to a great and spacious forrest, where the noble Marquesse used daily his pleasure in hunting: . . . . there was an old man named Janicola (S. 46).

The Marquesse . . . made her father one of his counsel, and governour of his palace (S. 58).

The noble Marquesse, and his faire Grissell, lived almost thirty yeeres (S. 58).

Was nun unser Drama betrifft, so ist für dasselbe zunächst zweifellos die Ballade benützt worden, wie daraus hervorgeht, dass von den dieser eigentümlichen Zügen die folgenden sich im Drama wiederfinden: Eine der Grissell feindliche Partei ist wirklich am Hofe vorhanden. — Die Prüfung war schon vor der Geburt der Kinder beschlossen; im Drama beginnt sie auch thatsächlich vor derselben. — Grissell kommt mit Zwillingen nieder.

Die Verstossung der Kinder und der Mutter, sowie die Absicht des Marquesse sich wieder zu verheiraten ist in der Ballade und im Drama allerdings verschieden beschrieben; (jedoch steht auch hierin das Drama der Ballade weit näher als allen anderen Darstellungen.) In der Ballade werden die Kinder kurz nach ihrer Geburt der Mutter entrissen und die Verstossung der letzteren folgt unmittelbar; im Drama wird nach der Entbindung Grissell mit ihren Kindern zu ihrem Vater heimgeschickt, wo ihr dann die Kinder entrissen werden. Nach der Ballade verweilt sie fünfzehn Jahre bei ihrem Vater; im Drama ist keine Zeit angegeben, doch muss dies ungefähr ebenso lange gedauert haben, da ja ihre Tochter, die sie auf den Armen heimgetragen hat, nun als vermeintliche Braut auftritt. In den

anderen Bearbeitungen (Petrarca, deutsche und englische Prosa) ist diese Episode ganz abweichend. Die Kinder werden hier erst weggenommen, nachdem sie entwöhnt sind; Grissell bleibt noch *some dozen years* (englische Prosa S. 28; ebenso Petrarca S. 14: *cum jam ab ortu filie duodecimus annus elapsus esset*) am Hofe und erhält dann gleich bei der Verstossung von dem Marquesse die Mitteilung, dass er sich demnächst mit einer anderen wieder vermählen werde.

Auch einige wörtliche Übereinstimmungen zwischen der Ballade und dem Drama sind vorhanden. Vgl. *Some did call her beggers brat* (41) und *call her beggers brat* (Drama 914). — Der Schluss der Ballade lautet:

The chronicles of lasting fame  
Shall ever more extoll the name  
Of Patient Grissell, my most constant wife.

Vgl. damit im Drama 2517—18:

In the booke of Fame  
All worldes in gold shall register her name,

wobei besonders auf den gleichen Reim *fame: name*, sowie darauf hingewiesen sei, dass die Worte in beiden Texten an derselben Stelle stehen.

Eine Verschiedenheit zwischen der Ballade und dem Drama ist in Beziehung auf die Form des Namens der Heldin vorhanden, indem dort *Grissell*, hier *Grissill* steht. Indessen beweist dies nichts gegen die Abhängigkeit des Dramas von der Ballade, da die Form *Grissill* ausschliesslich dem Drama eigen ist. Ausserdem aber scheint es, dass die letztere Form erst bei der Drucklegung i. J. 1603 oder nicht lange vorher in das Stück gekommen ist, während sie ursprünglich *Grissell*, wie in der Ballade, gelautet hat. Diese Form nämlich findet sich sowohl in dem Eintrage in Henslowes Kontobuche v. J. 1599 (vgl. unten S. XXVI) wie auch in dem in die Register der Londoner Buchhändlerbörse v. J. 1600 (vgl. unten S. XXV).

Diese Ausführungen lassen es als zweifellos erscheinen, dass das Drama die Ballade benutzt hat. Denn davon dass umgekehrt die Ballade auf dem Drama beruhe, kann keine Rede sein, da von der wesentlich erweiterten Handlung und den verschiedenen neuen Personen desselben sich hier keine Spur findet.

Aber die Ballade kann nicht die einzige Quelle des Dramas gewesen sein, da dasselbe vieles enthält, was in der Ballade fehlt, aber in den älteren Darstellungen vorhanden ist.

Mit Petrarca im Gegensatz zu Boccaccio stimmt das Drama in Beziehung auf Folgendes überein: Der Name des Vaters der Grissill hat dieselbe Form *Janicola* (einmal S. 5 *Janicolo*: doch scheint dies auf einem Druckfehler zu beruhen, da noch fünfzehn mal *Janicola* vorkommt), während Boccaccio *Giannucolo* hat. — Janicola erfährt erst am Tage der Werbung von dem Vorhaben des Markgrafen, während bei Boccaccio der Markgraf den Vater schon vorher kommen lässt und mit ihm verabredet, dass er Griselda zur Frau nehmen wolle.

Es ist nun die Frage, ob diese Züge direkt auf Petrarca zurückgehen oder auf die auf ihm beruhende englische Prosa. Man muss sich für das Letztere entscheiden, denn unser Drama steht an mehreren Stellen der englischen Prosa näher als Petrarcas Texte, ja weist z. T. wörtliche Anklänge an jenen auf. So heisst es bei Petrarca S. 10f.: (*Walterus*) *post paululum unum suorum satellitum fidissimum sibi . . . ad uxorem misit*. Es wird also hier nur die Treue des Dieners erwähnt. In der englischen Prosa lautet die entsprechende Stelle (S. 18): (*The Marquesse*) *called a faithfull servant unto him; such a one as the poet<sup>1</sup> talks of, „propter fidem et taciturnitatem dilectum*.“ Hier wird also neben der Treue noch die Verschwiegenheit besonders betont. Vgl. damit in unserem Drama V. 757f:

Thy faith I oft haue tride, thy faith I credite,  
 . . . . .  
 No babbling eecho fits vpon thy lips,  
 For silence euen in speach, doth seale them vp.

Bei Petrarca entgegnet die Griseldis auf Walters Werbung (S. 8): *Ego, mi domine, tanto honore me indignam scio*. In der englischen Prosa sagt sie (S. 13): *My gracious lord, I am not ignorant of your greatnesse, and knowe mine owne basenesse: there is no worth in me to be your servant, therefore there can be no desert to be your wife*. Vgl. hiermit im Drama V. 321f.:

<sup>1</sup> Welchen Dichter der Verfasser hier im Auge hat, vermag ich nicht zu sagen.

Oh my gracious Lord,  
Humble not your high state to my lowe birth,  
Who am not worthy to be held your flauie,  
Much leffe your wife.

Es fragt sich weiter, ob die Verfasser des Dramas ausser der Ballade und der englischen Prosa auch noch Boccaccios Darstellung benutzt haben. Westenholz hat diese Frage bejaht. Er sagt darüber (S. 89f.): „Die wichtigste Abweichung (des Dramas) gegentüber Petrarca und den meisten seiner Nachfolger bildet geradezu den Angelpunkt der Handlung in diesem Stücke. Nicht um eine Prüfung nämlich handelt es sich hier, welche der Markgraf, um sich von der Liebe seiner Gattin zu überzeugen, vornimmt, sondern um ein untrügliches Experiment, ein Mittel zur Zähmung aller Frauen. Der Markgraf spricht die Absicht selbst am Schlusse in den Worten aus: 'Ehemänner, welche danach streben ihre Frauen zahm zu machen, müssen sie biegen, so lange sie eines Zaumes bedürfen, dann werden sie sich alle als Grissils erweisen, voll Geduld und voller Liebe.' Wir sind einer solchen Fassung der Geschichte schon einmal begegnet; es war Boccaccio selbst, der einen ähnlichen, zu dem vorausgegangenen Teile seiner Erzählung wenig passenden Plan seinem Markgrafen am Schlusse in den Mund legte. Ich halte diese Übereinstimmung für zu auffallend, als dass ich mit R. Köhler dieses Drama auf Petrarcas Dichtung zurückführen möchte. Ich glaube vielmehr, dass die Verfasser unseres Stückes die Novelle des Decamerone, wenn auch wohl nicht im Original, ihrer Bearbeitung zu Grunde gelegt haben.“

Sehen wir uns zunächst die Stelle bei Boccaccio an, welche Westenholz hier im Auge hat. Sie lautet (vgl. auch S. 15 bei ihm): *Tempo è omai . . . che coloro li quali me hanno reputato crudele et iniquo e bestiale, conoscano che ciò che io facera, ad antiveduto fine operava, vogliendo a te insegnar d'esser moglie, et a loro di saperla torre e tenere, et a me partorire perpetua quiete, mentre teco a vivere avessi.*

Vergleicht man diese Worte mit dem, was Westenholz oben sagt, so ergibt sich, dass der Markgraf bei Boccaccio allerdings behauptet, nach einem bestimmten Plane gehandelt zu haben; aber davon dass es sich dabei um „ein Mittel zur Zähmung aller Frauen“ gehandelt habe, steht nicht eine





Silbe da, und kann auch nicht dastehn, da es sich in der Novelle gar nicht um eine „Zähmung“ handelt. Denn eine „Zähmung“ setzt doch voraus, dass das Objekt derselben wild, widerspenstig ist. Der Markgraf sagt nur, er wolle ihre Geduld prüfen (*provare la pazienza di lei — fare l'ultima prova della sofferenza di costei*) und weiter nichts.

Ebenso unrichtig ist die Behauptung, dass es sich im englischen Drama nicht um eine „Prüfung“ der Grissill, sondern um „ein Mittel zur Zähmung aller Frauen“ handle. Der negative Teil dieser Behauptung ist absolut falsch, und der positive, soweit es sich um das Verhältnis des Markgrafen zur Grissill handelt — welches, wie der Zusammenhang erweist, Westenholz hier im Auge gehabt hat — nicht minder. Ganz ebenso wie bei Boccaccio, Petrarca etc. hat hier der Markgraf nur die Absicht, die Geduld und Liebe der Grissill zu prüfen: *Yet is my bosome burnt vp with desires, To trie my Grissills patience* (774f.). — *I by them will prooue, My Grissills patience better, and her loue* (1288f.). — *Yet will I . . . try . . . Grissills constancy* (1648f.). — *I came to try a seruant and a wife* (1863).

Eine Stelle freilich scheint dem zu widersprechen. V. 2159f. sagt der Markgraf:

Tut, tut, ile haue my will and tame her pride,  
Ile make her be a seruant to my bride.  
Julia, Ile bridle her.

Aber er spricht hier zu Julia, welche für Grissill gebeten hatte (*vex not poore Griffill more*). Diese war in seinen Plan ja nicht eingeweiht, weshalb er ihr gegenüber sein Verhalten anders motivieren musste.

An anderen Stellen, wo der Markgraf von *tame* und *tame a shrew* spricht, hat er nie die Grissill, sondern stets den Sir Owen und die Gwenthian im Auge. Nachdem er an der oben angeführten Stelle (1288f.) erklärt hat, die Geduld und Liebe der Grissill weiter prüfen zu wollen — welche Worte als beiseite gesprochen angesehen werden müssen, da die Anwesenden in seinen Plan nicht einweiht sind — sagt er zu Sir Owen mit Beziehung auf die Weidenruten, die dieser und er selbst, jeder für sich, abgeschnitten:

Referue thoe wandes, thefe three Ile beare away.  
When I require them backe, then will I shew  
How easly a man may tame a shrew (1291 f.).

D. h. der Markgraf will dem Sir Owen an den Weidenruten — nicht etwa durch seine Behandlung der Grissill — vorbildlich zeigen, wie leicht es ist eine Widerspenstige zu zähmen, wenn man nämlich das Zähmen zur rechten Zeit unternimmt.

Dementsprechend ist auch die Stelle zu verstehen, an welcher der Markgraf dem Sir Owen das Rätsel löst, welches er ihm durch die Weidenruten aufgegeben hatte. Es ist dies dieselbe Stelle, welche Westenholz oben als Argument dafür hat dienen müssen, dass es dem Markgrafen in dem ganzen Stücke nicht darauf ankomme, die Grissill zu prüfen, sondern durch seine Behandlung derselben „ein Mittel zur Zähmung aller Frauen“ vorzuführen. Westenholz hat, weil er der Meinung ist, dass das englische *before* „so lange“ bedeute<sup>1</sup> — er giebt es so wieder (vgl. oben S. XVIII) — und sich weder über den Gedankenzusammenhang an dieser Stelle noch über den Inhalt des ganzen Stückes genügende Klarheit verschafft hat, diese Verse gänzlich missverstanden. Sie lauten (der Marquesse spricht zu Sir Owen; ich ändere die Interpunktion etwas):

I tride my Griffils patience when twas greene,  
Like a young Osier, and I moulded it  
Like waxe to all impreffions. Married men  
That long to tame their wiues must curbe them in,  
Before they need a bridle, then they'll prooue  
All Griffils, full of patience, full of loue (2552 f.).

Zum Verständnisse dieser Verse ist daran zu erinnern, dass neben den Prüfungen, welche der Marquesse der Grissill auferlegt, im Drama als Nebenhandlung der gänzlich missglückte Versuch Sir Owens einhergeht, die widerspenstige Gwenthian zu zähmen. Mit Rücksicht nun auf den glücklichen Ausgang seines eigenen Unternehmens und den Nichterfolg des Versuches des Sir Owen sagt der Marquesse, zugleich mit Beziehung auf die Weidenruten, zu letzterem (dies ist sein Gedankengang): „Ich habe die Geduld der Grissill auf die Probe gestellt, als sie (die Geduld) noch grün war, wie meine

<sup>1</sup> Ein anderes Missverständniß eines englischen Wortes ist dem Verf. auf S. 116 untergelaufen. Er belehrt dort den Leser, das englische Drama sei nur in zwei vollständigen „Handschriften“ überliefert. Er hat den Ausdruck *copy* (= Exemplar) bei Collier S. VIII ff. missverstanden.

Weidenruten, die ich gebogen habe, als sie noch biegsam waren. Du aber hast den Versuch, die Gwenthian zu zähmen, zu spät unternommen, als sie schon unzähmbar war, wie deine Weidenruten jetzt unbiegsam sind.“ Und nun fährt er fort, indem er dabei nicht sich selbst, für den es ja gar nichts zu zähmen gab, im Auge hat, sondern nur Fälle, in denen es sich, wie bei Sir Owen, um eine Widerspenstige handelt: „Ehemänner, welche ihre Frauen zähmen wollen, müssen sie bengen, bevor dieselben eines Zaumes bedürfen, d. h. in frühester Zeit; dann werden aus ihnen lauter so geduldige, liebevolle Wesen werden, wie die Grissill eines ist.“

An einer anderen Stelle seiner Schrift führt Westenholz noch ein weiteres Argument für seine Auffassung an, wenn er es auch nicht ausdrücklich als ein solches hinstellt. S. 104 f. sagt er: „(Sir Owen) beschwört den Markgrafen, entweder Grissill in Zukunft besser zu behandeln, oder ihm ein Mittel anzugeben, wie er auch seinerseits die Gattin zähmen könne.“ Im englischen Originale V. 1262 f. heisst es: *Pray, cozen Marqueffe, tag fome order in Griffill, or tedge fir Owen to mag Gwenthians quiet and tame her. Also von dem „auch seinerseits“ steht keine Silbe da.*

Hiermit wird also das Hauptargument, das Westenholz für eine Benutzung von Boccaccios Novelle von seiten der Verfasser des englischen Dramas anführt, hinfällig.

Aber Westenholz bringt noch einige weitere Beweisgründe bei. S. 96 sagt er: „Wir erkennen leicht bei dem Markgrafen die charakteristischen Züge wieder, durch welche sich der Marchese des Boccaccio von dem des Petrarca unterschied: Ein starker Eigenwille . . . und ein ausgeprägter Leichtsin.“ Indessen zeigt sich dieser Eigenwille mehr oder weniger stark in allen Bearbeitungen, einschliesslich Petrarcas, denn der Markgraf lässt sich bei der Wahl seiner Frau und bei der Prüfung derselben nirgends beeinflussen. Von einem „ausgeprägten Leichtsin“ desselben aber lässt sich in keiner Bearbeitung etwas finden, vielmehr sind alle seine Schritte als wohl überlegt dargestellt.

Ebenso unrichtig ist auch die weitere Behauptung von Westenholz a. a. O.: „Von den sanfteren Zügen, welche bei Petrarca . . . wohlthuend berührten, sehen wir hier nichts.“ Einmal

weist Westenholz S. 101 selbst auf einen sanfteren Zug hin (vgl. V. 871f.); dann aber ist hervorzuheben, dass der Marquesse von der Geduld seiner Frau immer tief bewegt wird und oft sich zusammennehmen muss, um nicht in ihrer Gegenwart von seiner Rührung überwältigt zu werden (vgl. V. 831, 1476f., 1611, 1859f.).

Auf S. 106 übersetzt Westenholz den V. 1466 *That I in all things will your wil obey* mit „dass meine Pflicht Gehorsam fort und fort“ und fügt nach einigen weiteren Auslassungen hinzu: „Deutlich erkennen wir zugleich in ihr die Griselda des Boccaccio wieder, das Ideal des gehorsamen Weibes, während wir bei Petrarca und Chaucer in erster Linie die Verherrlichung liebender Hingabe fanden.“ Auf S. 107 heisst es dann weiter: „Hier, wie beim Boccaccio, der freiwillige aber nicht ersichtlich durch die Liebe eingegebene Gehorsam.“ Indessen sagt Grissill an der genannten Stelle nur, dass sie in allen Dingen dem Willen ihres Gemahls gehorchen werde; davon dass es ihre Pflicht sei, sagt sie nichts. Von einem freiwilligen Gehorsam ist auch keine Rede, da ja Grissill, wenn sie nicht ihr Versprechen brechen will, gehorchen muss. Und wenn der Gehorsam „nicht ersichtlich durch die Liebe eingegeben“ ist, so ist er auch nicht ersichtlich durch die Scheu vor dem Wortbruch eingegeben, wie Westenholz S. 107 weiter mit Unrecht behauptet. Übrigens beweisen doch die V. 795f., 802f., 1561f., 1612f., 2273—74, 2294—95 die Liebe der Grissill zu ihrem Gemahl.

Wir sehen also, dass alle Beweisgründe, die Westenholz für seine Behauptung anführt, dass die Dichter unseres Dramas auch Boccaccio benutzt hätten, hinfällig sind.

Endlich ist noch die Frage nach den Beziehungen unseres Stückes zu anderen Dramen der damaligen Zeit, speziell Dramen Shakespeares zu erörtern. Es scheinen nämlich verschiedene Punkte auf das Vorhandensein solcher hinzudeuten.

Westenholz S. 89 hat schon darauf hingewiesen, dass es nahe liegt, das Owen-Gwenthian-Motiv als ein Gegenstück zu dem i. J. 1594 gedruckten *Taming of a Shrew* oder dem auf demselben beruhenden Shakespeareschen *Taming of the Shrew* anzusehen, bezüglich dessen Entstehungszeit die Meinungen zwischen 1593 und 1600 schwanken (vgl. Elze, Shakespeare 387),

wie denn auch der Ausdruck *to tame a shrew (shrews)* viermal in unserem Stücke vorkommt (1293, 1294, 2343 und 2535). Nähere Beziehungen zwischen unserem Drama und jenen Stücken lassen sich jedoch nicht nachweisen<sup>1</sup>.

Ferner findet sich in unserem Drama 1695 das Verbum *to uncle* „zum Oheim machen“. Dasselbe kommt, soweit bekannt, nur noch in Shakespeares *Richard II.* II, 3, 87 vor, in der Bedeutung „Oheim nennen“. Bezüglich der Abfassungszeit des letzteren Stückes schwanken die Meinungen zwischen 1593 und 1596 (vgl. Elze a. a. O. 390). Jedenfalls aber ist das Stück älter als das unserige.

Z. 634 steht der Ausdruck *pribles and prables*. Derselbe kommt nur noch in den *Merry Wives* I, 1, 56 und V, 5, 168 vor. Auch erinnern die beiden wallisischen Gestalten unseres Dramas mit ihrer Entstellung des Englischen lebhaft an den wallisischen Geistlichen Evans in dem genannten Shakespeareschen Stücke. Die Ansichten bezüglich der Abfassungszeit des letzteren schwanken zwischen 1595 und 1601 (vgl. Elze a. a. O. 382), so dass sich nicht sagen lässt, welchem der beiden Stücke hier die Priorität gebührt.

Ebenso verhält es sich mit den Gestalten der heirats-scheuen Julia und Farnezes in unserem Drama, die, worauf Westenholz S. 104 mit Recht hinweist, an Beatrice bzw. Benedick in *Much Ado about Nothing* erinnern, dessen Abfassungszeit 1599 oder 1600 (vgl. Elze a. a. O. 384) gesetzt wird.

## 2. Das Verhältniss des Dramas zu seinen Quellen.

Die Haupthandlung des Dramas beruht also, wie wir im Vorausgehenden gesehen haben, auf der englischen Prosa, die sich auf Steinhöwel und Petrarca gründet, und der eng-

<sup>1</sup> Im Shakespeareschen Stücke wird auf die Geschichte angespielt. Es heisst da (II, 297): *For patience shee will proue a second Grissell*. So, nicht *Grissel*, wie die modernen Ausgaben schreiben, hat die Folio-Ausgabe. Delius bemerkt dazu, Shakespeare habe die Geschichte wohl aus Chaucer gekannt. Doch finden sich unter den mancherlei verschiedenen Formen des Namens der Heldin bei Chaucer, wenigstens in den 7 besten Hss., nur ganz vereinzelt solche ohne *d*, nämlich *Grisile*, *Grisell* in der Petworth-Hs., während Shakespeares *Grissell* wohl auf die Ballade hinweist, wenngleich auch in unserem Drama diese Form die ursprüngliche gewesen zu sein scheint (vgl. oben S. XVI).

lischen Ballade, die aus der englischen Prosa geflossen ist. Vergleicht man nun die Erzählung in diesen beiden Quellen mit dem Drama, so ergiebt sich Folgendes.

Das Personenmaterial des Dramas ist durch den Markgrafen von Pavia, Mario, Lepido, Furio, Laureo und Babulo erweitert worden. Neu eingeführt sind eigentlich nur die beiden letzteren. Denn in dem Marquisse von Pavia, der uns als Bruder des Markgrafen entgegentritt, ist der *Counte of Paniche* wiederzuerkennen, mit dem zugleich die Rolle des vornehmen Ritters vereinigt ist, der den Markgrafen im Namen seiner Unterthanen zum Heiraten auffordert oder wenigstens an sein Versprechen dies zu thun erinnert. Mario und Lepido stellen die mit der Erhebung Grissills unzufriedene Hofpartei vor, von der in der Ballade die Rede ist, und Furio den treuen Diener. <Neu sind also blos die Rollen des Laureo und des Babulo.> In dem ersteren, dem Sohne Janicolas, einem armen Studenten, der aus Mangel an Mitteln von der Universität zurückgekehrt ist, soll wohl der Dünkel der Scholaren gezeißelt werden, die im praktischen Leben gar nicht zu gebrauchen sind. Babulo ist der Clown des Stückes, der mit seinen in der Rolle des Narren vorgebrachten derben Wahrheiten und praktischen Lebensansichten zu Laureo einen Gegensatz bildet und mit den beiden Nebenhandlungen dazu beiträgt, unserem Drama den Charakter eines Lustspiels, der durch den Gang der Haupthandlung sehr in Frage gestellt scheint, zu erhalten.

In der Haupthandlung lassen sich manche Abweichungen von den Quellen feststellen: Der Werbung geht eine Unterhaltung Grissills mit ihrem Vater voraus, in welcher er sie vor dem Marquisse warnt. — Die Werbung selbst beginnt der Marquisse in scherzhafter Weise, indem er Grissill fragt, welchen von den dreien, den Marquisse, Mario oder Lepido, sie als Mann bevorzuge. Nachdem die letzteren jegliche Absicht energisch abgelehnt haben, spricht er sich Grissill zu. — Sämtliche Angehörige Grissills werden sofort mit ihr an den Hof versetzt. — Die der Grissill feindliche Hofpartei wagt sich erst hervor, nachdem sie erfahren hat, dass Grissill in Ungnade gefallen ist. — Die Prüfung Grissills beginnt vor ihrer Entbindung und wird möglichst raffiniert betrieben. — Die Vertreibung der Angehörigen geht der Vertreibung Grissills

voraus. — Grissill wird mit den Kindern zu ihrem Vater geschickt, und es werden ihr dort erst die Kinder ent-rissen. — Grissill wird mit ihren Angehörigen wieder an den Hof zurückgerufen, um der neuen Braut Dienste zu leisten. — Die heimkehrenden Kinder werden als Sohn und Tochter des *Duke of Brandenburg* bezeichnet.

Ganz neu ist die Einführung zweier Nebenhandlungen. Die eine hat die Abneigung Julias, der Schwester des Marquesse, gegen die Ehe und die Bemühungen ihrer Freier zum Gegenstande. In einem der letzteren, Emulo, wird die Prahlerei und die Sucht, möglichst viele, wenn auch unverdaute, Fremdwörter zu gebrauchen, verhöhnt. Die andere behandelt Sir Owens vergebliche Bemühungen, seine Gemahlin Gwenthian zu zähmen.

### 3. Die Abfassungszeit.

Wenn die oben angenommenen Beziehungen zwischen unserem Stücke und dem *Taming of a Shrew* (bzw. *T. of the Shrew*) und *Richard II.* als thatsächlich vorhanden anzusehen sind, so ist daraus zu schliessen, dass unser Stück frühestens i. J. 1594, bzw. 1593 entstanden sein kann. Einen terminus ad quem bietet das J. 1603. in welchem es gedruckt wurde. Dieser Zeitraum von zehn Jahren wird dadurch noch verkürzt, dass (vgl. Colliers Einleitung X) bereits am 28. März 1600 *The Plaie of Patient Grissell* auf der Londoner Buchhändlerbörse eingetragen wurde, und es kann wohl keinem Zweifel unterliegen, dass es sich hier um unser Stück handelt.

Verschiedene Umstände, auf die bereits Collier in seiner Ausgabe hingewiesen hat, deuten auf das Jahr 1599 hin. V. 2217 fragt Laureo den Babulo: *What wonders hast thou seene, which are not heere?* Worauf Babulo Z. 2220 f. antwortet: *What wonders? wonders not of nine daies, but 1599.* Der Ausdruck *wonder of nine daies* bedeutet *a subject of astonishment and gossip for a short time* (Cent. Dict. s. v. *wonder*). Babulo kalauert nun, indem er aus einem *wonder of nine daies* ein *wonder of 1599 daies* macht. Die Zahl 1599 wird doch zweifellos mit Rücksicht auf das laufende Jahr genommen sein und berechtigt also zu dem Schlusse, dass die Verfasser, als sie diesen Kalauer in ihr Stück aufnahmen, annahmen, dass dasselbe i. J. 1599 aufgeführt werden würde.

Es würde sich dann also dasselbe Jahr 1599 oder etwa das Ende von 1598 als wahrscheinliche Entstehungszeit ergeben.

Hierzu stimmt die bei Collier S. IX abgedruckte Quittung in Henslowes Kontobuche vom 19. Dezember 1599, lautend:

*Received in earnest of Patient Grissell by us Tho. Dekker, Hen. Chettle and Willm. Haughton, the sume of 3li of good and lawfull money, by a note sent from Mr. Robt. Shaa<sup>1</sup>: the 19<sup>th</sup> of December 1599.*

*By me Henry Chettle*

*W. Haughton*

*Thomas Dekker.*

#### 4. Die Verfasser.

Auf dem Drucke von 1603 wird ein Verfasser nicht genannt. Nur aus der obigen Quittung weiss man, dass Henry Chettle, William Haughton und Thomas Dekker die Verfasser waren. Über dieselben vgl. das Diet. of National Biography.

Äussere Anhaltspunkte, um den Anteil eines jeden der drei Verfasser an dem Stücke festzustellen, bietet dasselbe nicht. Von einer Anwendung der *verse tests* kann man im vorliegenden Falle Ergebnisse von irgend welcher Sicherheit oder auch nur Wahrscheinlichkeit nicht erwarten, wenn man bedenkt, dass, wie schon erwähnt, fast die Hälfte des ganzen Stückes in Prosa geschrieben ist, dass es sich um nicht weniger als drei Dichter handelt und dass von zweien derselben (Chettle und Haughton) uns nur je ein einziges von dem Betreffenden allein verfasstes Drama überliefert ist (Chettles *Hoffman* und Haughtons *English-Men for my Money*) und noch obendrein das erstere in sehr verderbter Gestalt.

#### 5. Die Metrik.

Das Drama ist fast zur Hälfte in Prosa verfasst, und zwar die beiden Nebenhandlungen und die mit der Haupthandlung verknüpften nebensächlichen Rollen, namentlich die des Babulo, während Furio sich zuweilen auch der gebundenen Rede bedient. Die eigentliche Haupthandlung — die Rollen des Marquesse, Janicolas, Laureos, Marios, Lepidos und der

<sup>1</sup> *Robert Shaa, or Shaw, was one of the temporary managers of the company of the Earl of Nottingham's players, and upon his authority and responsibility Henslowe paid the money to the three poets (Collier, Introd. S. X).*



Grissill — ist ausschliesslich in Versen geschrieben. Das Versmass ist der Blankvers.

# I. Silbenmessung.

1. Das *e* der Endung *es* der dritten Pers. Sing. Präs. Ind., des Genitivs und des Plurals wird stets synkopiert, ausser nach Zischlauten und nach *l* mit vorhergehendem Konsonanten.

Eingetreten ist die Synkope nach einem Zischlaute in *breathes* 51, *deathes* 152 und *birthes* 2509.

Tritt beim Verbum für *es* die Endung *eth* ein, so ist dieselbe vollgemessen, nicht nur nach einem Zischlaute in *oppresseth* 1602, 1604, *pleaseth* 2273, *disperceth* 2318, sondern auch in *indureth* 2412 und *aileth* 2469.

2. a) Die Endung *est* der 2. Pers. Sing. Präs. kommt nur einmal in *thou vexest* 862 bei vorangehendem Zischlaute vollgemessen vor. In den anderen Fällen *thou bowest* 1286, *thou bearest* 1593, *thou takst* 1662, *thou prophanest* 1831, *thou feel'st* 1862, *thou tak'st* 1872, im Präteritum *thou gau'st* 2495 etc. wird das *e* synkopiert und ist vielfach auch in der Schrift ausgefallen.

b) Die Superlativendung *est* ist stets vollgemessen; vgl. *greatest* 272, *smallest* 798, *meanest* 834, 836, *highest* 863, *bitterest* 910, *longest* 1554.

Kontraktion liegt vor in *curioust* 1429.

Mit dem aus unbetontem *y* entstandenen *i* bildet *est* eine Silbe in *costliest* 1020.

3. Die Komparativendung *er* ist stets vollgemessen; vgl. *sweeter* 763, *greater* 1009 etc.

4. a) Die Endung des schwachen Präteritums *ed* ist stets synkopiert, ausgenommen in *supposed* 2504 und wenn derselben ein *d* oder ein *t* vorangeht.

b) Auch die Endung *ed* des Part. Prät. ist meist synkopiert, ausgenommen nach *d* oder *t*. Häufig wird sowohl beim Präteritum als beim Part. Prät. in der Schrift das *e* apostrophiiert oder ausgelassen.

In vielen Fällen jedoch, namentlich bei adjektivisch gebrauchten Partizipien, findet sich *ed* vollgemessen; so *winged* 7, 138, *care-pined* 45, *feined* 46, *enblemished* 130, *naked* und *ragged* 146, *aged* 230, 382, 2388, *despised* 276, 2419, 2420, *vnuxed* 795, *confused* 1096, *sealed* 1221, *blessed* 1413, 2392, *sacred* 1622,



*adored* 1718, *crisped* 1734, *accursed* 1774, *endeared* 2176, *wretched* 2251, 2305, *cursed* 2378, *wronged* 2502, *murd[er]ed* 2505.

5. Die Endung *en* des Part. Prät. der starken Verba wird voll gemessen in *rutrodden* 36, *swolne* 884. Dagegen tritt Synkope ein — meist schon durch die Schrift angedeutet — in *driuen* 1605, 1618, *falne* 1840.

6. Die romanischen Ableitungssilben *iage*, *ian*, *ience*, *ient*, *ier*, *ion*, *ious* (*uous*), *ial* werden im Versinnern gewöhnlich einsilbig, selten zweisilbig gebraucht; am Ende jedoch fast nur zweisilbig.

#### Einsilbig im Versinnern:

*iage*: *marriage* 25, 767, 2156. — *ial*: *nuptials* 422. — *ience*: *patience* 1104, 1289, 1778, 2467, 2552, 2557, 2594, *obedience* 1798. — *ient*: *patient* 1065, 1652, 2333. — *ier*: *osier* 1268, 1671, 2553. — *ion*: *opinion* 29, 343, 1074, 1425, *promotion* 138, *affection* 285, 1008, *passions* 301, 1073, *Phisitions* 911, *correction* 996, *deiection* 1714, *satisfaction* 2187, *impressions* 2554. — *ious* (*uous*): *plentious* 195, *gracious* (*gratious*) 321, 332, 382, 816, 849, 1022, 1067, 1278, 1282, 1460, 1567, 1578, 1600, 1612, 2492, 2525, *rugratious* 2389, *beautious* 851, 1279, 2416, 2478, *vertuous* 883, 1075, 1215, 1240, 1622, 2478, 2498, 2511, *impious* 1089, *lascinious* 1570, *pretious* 1809, *emious* 2181.

#### Zweisilbig im Versinnern:

*ian*: *Italians* 1214. — *ience*: *patience* 1076.

#### Zweisilbig am Versende:

*iage*: *marriage*: 62. — *ial*: *partiall* 1665. — *ience*: *patience* 846, 1093, 1101, 1682, 1777, 2296, 2497, 2618, *experience* 1099. — *ient*: *patient* 981, 1075, 1709. — *ion*: *proportions* 292, *potion* 910, *minions* 1725, *commission* 1809, *confusion* 2521. — *ious* (*uous*): *vertuous* 883, *furious* 1639.

#### 7. Silbenverschleifung.

a) In der Lautgruppe Kons. + *e* + *r* + Vokal wird das *e* sehr häufig verschleift; vgl. *conquering* 46, *beggerie* 219, *interest* 307, 2494, *intemperate* 410, *brauerie* 828, *flatterer* 902, 1102, *bitterest* 910, *euerie* 1010, 1427, 1741, 2189, 2230, *reuerence* 1026, *liuerie* 1520, *seuerall* 1716, *flattering* 1725, *soueraigntie* 2194.

Ausgefallen ist das *e* schon in der Schrift bei *flowry* 4, *proprest* 291, *watred* 977, *wandring* 978, *murd[er]ing* 1800, *remembred* 2191, *murdred* 2516.

Für *e* kann auch ein anderer Vokal stehen: *amorous* 51, 77, 318, *sanctuarie* 230, *memory* 1079.

Ausserdem erleiden noch Verschleifung, indem an Stelle des *r* ein anderer Konsonant tritt: *busines* 91, *simplicity* 1059, *Lepido* 2176, *wine-bellie* 2233.

b) In der Silbe *le* mit vorangegehendem Konsonanten wird das *e* nie verschleift; vgl. *wrinkle* 57, *inseperable* 770 etc.

c) Folgt auf einen langen Vokal oder Diphthongen ein kurzer Vokal, so kann letzterer mit ersterem unter Einfluss des Versrhythmus verschmelzen; vgl. *being* 26, 130, 309, *power* 127, 2488, *shewers* 195, *angell* 218, *towards* 254, *doeing* 855, *flower* 2459, 2482.

d) Verschleifung des *i* in *spirits* 13 und *spirit* 2498 unter dem Einfluss des vorausgehenden *r*. Vollgemessen ist *spirit* in 2069.

e) Ausfall oder Verschleifung des intervokalen *r*, bzw. Ausfall des folgenden Vokals: *euen* 59, 250, 294, 760, 834, 836, 1664, 1829, *soeuer* 64, *nere* 131, 274, 308, 905, 1553, *heauen* 194, 790, 1534, 1600, 1726, *seauen* 202, *deuill* 218, 1523, *ore-take* 856, *ere* 1474, *driuen* 1605, 1618, *ore* 2488.

f) Elision des bestimmten Artikels ist in *the sunnes* 1724 anzunehmen.

g) Verschleifung des vokalischen Auslauts und Anlauts zweier Wörter: *manie a (an)* 334, 1706, 1708, 1712, 1731, *gently oh* 1835.

h) Verschleifung oder Elision von *to* in *to his* 863.

Elision in *t'inflame* 127.

i) Verkürzungen oder Verschleifungen von Hilfszeitwörtern und Fürwörtern. So finden wir: *s* oder *'s* für *is* in *whats* 213, 275, 332, 343, 985, 1096, *shee's* 312, 313, 359, 360, 878, 1240, 1434, 2180, 2254, *heere's* oder *heeres* 370, 861, 1268, 1472, 1533, 1576, 1849, *boy's* 1449, *where's* 1451, *tongue's* 1454, *hees* 1563, *he's* 1829, *there's*, *theres* 1589, 1590, *heart's* 1608, *that's* 829, 1672, *comfort's* 1740, *shoulder's* 2368.

*s* oder *'s* für *us* in *lets*, *let's* 72, 91, 154, 1671, 1745, 1782, 2531.

*t* oder *'t* für *it* in *tis* 3, 807, 812, 835, 844, 892, 920, 1445, 1540, 1664, 1786, 1854, 1879, 2073, 2273, 2426, *den't* 898, *ist* 242, 1421, *twas* 2552.

*Ile* für *I will* 68, 76, 78, 132, 282, 311, 331, 352, 395, 417, 775, 802, 827, 836, 843, 855, 879, 888, 894, 922, 1061,

1084, 1219, 1265, 1273, 1291, 1417, 1473, 1525, 1526, 1545, 1572, 1573, 1597, 1751, 1820, 1867, 2071, 2083, 2159, 2160, 2161, 2194, 2253, 2293, 2295, 2366, 2367, 2474.

*Hee'll* für *he will* 1834; *shee'll*, *sheele* für *she will* 309, 831, 854, 1488, 1611, 2564; *wee'll*, *weele* für *we will* 104, 173, 1594, 1599, 1616, 1744; *you'll*, *youle*, *yo'ule* für *you will* 55, 835, 868, 984, 2566; *they'le*, *theyle*, *they'll*, *theile* für *they will* 50, 810, 1485, 1535, 1540, 1545, 2556; *Ide* für *I would* 1618; *y'are* für *ye* oder *you are* 2565; *h'ad* = *he had* 30.

Verschleifungen sind noch anzunehmen in *thou art* 129, *I haue* 298, 334, 1651, 2386, *fellow is* 381, 2375, *we are* 387; 970, *I am* 787, 799, 895, 1065, 1869 (das zweite Mal), 1872, *in it* 918, *doe it* 922, *I had* 931, *gowne is* 1021, *doe I* 1083, *flower in* 2459.

## 8. Zerdehnung.

Von der Zerdehnung wird einige Male Gebrauch gemacht. Solche ist wohl anzunehmen in *fore-head* 1426, *worlds* 1555, *court* 2155, *gently* 2421, *servants* 2440.

## II. Wortbetonung.

1. Zweisilbige Wörter, die auf der ersten Silbe betont sind, lassen den Ton auf die letzte Silbe fallen:

- a) Wörter romanischen Ursprungs: *exile* 1060 (früher überhaupt auf der letzten Silbe betont; vgl. Cent. Diet.), *office* 2155.
- b) Wörter germanischen Ursprungs: *unto* 1806.

2. Der Ton fällt von der zweiten Silbe auf die erste:

- a) Wörter romanischen Ursprungs: *apace* 154, *descant* 1013, *compleate* 2593. Die beiden letzten Wörter waren früher stets auf der ersten Silbe betont (vgl. Cent. Diet.).
- b) Wörter germanischen Ursprungs: *outweare* 367, *upon* 880, *among* 2617.

3. Das dreisilbige Wort *Italy* 1214 hat wohl romanische Betonung. *Obdurate* 1533 hat hier, wie auch sonst oft (vgl. Cent. Diet.), den Accent auf der zweiten Silbe.

4. Der Nebenton trägt häufig eine Hebung; vgl. *alchemy* 9, *emperors* 14, *mockerie* 21 etc. und namentlich *payable* 1224 und *terrible* 1410.

### III. Versrhythmus.

1. Die Cäsur tritt am häufigsten nach dem zweiten und dritten Takte ein.

Epische Cäsur liegt wohl vor in 884, 1059 und möglicher Weise (vgl. S. XXXI No. 6) in 1864 nach dem zweiten, in 382 nach dem dritten Takte.

In 778 kann man auch epische Cäsur nach dem dritten Takte annehmen; doch würde dieselbe in Wegfall kommen, wenn *iron* einsilbig gelesen würde.

Ebenso sind wohl die V. 1240 und 1272 mit epischer Cäsur nach dem ersten, bzw. zweiten Takte zu fassen. Es könnte zwar auch hier diese Annahme unterbleiben, wenn man *cozen* einsilbig lesen würde; doch kommt letzteres in unserem Stücke sonst nur zweisilbig vor (vgl. 1218, 1268, 2071, 2191, 2325, 2344, 2551).

2. Trochäen statt Jamben im ersten Takte sind sehr häufig. Ich unterlasse es daher, dafür Beispiele anzuführen. Auch nach der Cäsur finden sich oft Trochäen. z. B. 61, 62, 65, 138, 153, 233, 245, 249, 293, 324, 815, 858 etc. In 127 ist *doting* wohl als Trochäus ohne vorhergehende Pause zu fassen.

#### 3. Überzählige Silben.

a) Doppelte Senkung am Anfang der ersten Vershälfte in *Italy* 1214, wobei, wie schon erwähnt, romanische Betonung anzunehmen ist.

b) Vorzugsweise wird der stumpfe Versausgang gebraucht, aber auch der klingende findet sich häufig.

Bisweilen kommt ein einsilbiges Wort als zweiter Bestandteil des klingenden Versausganges vor: 150, 1079, 1222, 1456, 1508, 1510, 1517, 1585, 1827, 1832, 2513.

#### 4. Fehlen einer Silbe im Verse.

Im Innern der Verse 239, 846, 1535 und 1793 fehlt eine Senkung, doch dürften wenigstens an zwei Stellen Versehen des Druckers vorliegen. In 1535 wird *they will* statt *theyle*, in 846 *admirable* (viersilbig) statt *admirall* zu schreiben sein.

#### 5. Einmischung kürzerer Verse.

Häufig finden sich kürzere Verse eingestreut in die Prosa oder beim Übergang von der Prosa zum Blankvers oder umgekehrt. So 205, 839, 871, 1812, 1814, 2231, 2276, 2382, 2520.

# 6. Einmischung längerer Verse.

V. 1816 und 1864 scheinen sechstaktige Verse zu sein. Indessen kann man ersteren als fünftaktigen auffassen, wenn man *thou'lt* statt *thou wilt* liest und doppelte Senkung nach der Cäsur annimmt. Auch den V. 1864 kann man als fünftaktigen mit epischer Cäsur nach dem zweiten Takte auffassen. V. 1218 wird, wenn man *gentlemen* zweisilbig liest, als Blankvers mit klingendem Ausgange zu betrachten sein. Recht bedenklich ist der V. 1721. Derselbe scheint grammatisch falsch und eine Vermischung von zwei Konstruktionen zu sein. Der Dichter schrieb vermutlich *Far be my heart from envying my Lord*. Der Setzer dachte bei der ersten Hälfte des Satzes an die Konstruktion: *Far be it from my heart to envy my Lord*. Z. 1001 ist Prosa.

7. Sehr oft, namentlich im Dialog, ergänzen sich kürzere Verse zu einem Blankvers. Diese Verse verteilen sich bisweilen auf drei Personen; vgl. 791, 869, 905.

# 8. Der Reim.

Der Reim kommt häufig vor. Meist reimen die Schlussverse einer Rede; vgl. 20/21, 27/28, 33/34, 57/58, 65/66, 77/78 etc.

Auch fast durchgehends findet sich der Reim in einer Rede; vgl. 865—868, 1091—1104, 1522—26.

Im Innern einer Rede ist der Reim namentlich bei Abschluss eines Gedankens oder bei feierlicher Rede anzutreffen: 123/24, 218/19, 1286/87, 2180—87.

Häufig folgt am Schlusse dem Reimpaar noch ein reimloser Vers oder nur einige Verstakte, einen Befehl, eine Bitte oder dgl. enthaltend: 894, 917, 1074, 1481.

Am meisten wird von den Dichtern unseres Dramas der männliche Reim angewendet.

Der schwache Reim, bei welchem eine Silbe, die nur den Nebenton trägt, mit einer betonten gebunden wird, kommt häufig vor: *see: mockerie* 20/21, *flie: amitie* 33/34, *dead: vnblemished* 129/130, *die: immortalitie* 131/32, *gall: musicall* 782/83, *me: secrecie* 784/85. Ebenso 852/53, 897/98, 981/82, 1094/95, 1103/4, 1283/84, 1449/50, 1453/54, 1461/62, 1535/36, 1559/60, 1776/77, 1797/98, 1830/31, 1861/62, 2193/94, 2267/68, 2305/6.

Der weibliche Reim findet sich seltener: *rather: Father* 350/51 und 1847/48. *power: lower* 899/900, *treasure: pleasure* 1785/86, *relieve her: grieve her* 1865/66.

#### 9. Enjambement.

Dasselbe wird nicht allzu häufig angewendet und ist meist unauffällig.

a) Trennung des Verbums von seinem Subjekt: 102/3, 134/35, 361/62, 865/66, 872/73, 1452/53, 1542/43, 1658/59, 1859/60, 2156/57, 2464/65.

b) Trennung des Objekts von seinem Verbum: 31/32, 216/17, 363/64, 775/76, 880/81, 885/86, 1614/15, 1737/38.

c) Trennung der Präposition vom Verbum: 229/30, 1733/34.

d) Trennung des Genitivs vom zugehörigen Substantiv: 72/73, 141/42, 1085/86, 1096/97, 1282/83, 1470/71, 1555/56, 2155/56, 2483/84, 2510/11, 2615/16.

e) Trennung des Hilfsverbums von seinem Verbum: 1467/68, 1476/77, 1617/18, 1631/32, 1847/48.

#### 10. Allitteration.

Diese lässt sich in unserem Drama sehr häufig nachweisen, teils mag sie beabsichtigt, teils unbeabsichtigt sein; vgl. 7, 19, 27, 46, 65, 66, 71, 76, 78, 137, 151, 154, 221, 270 etc.

### 6. Der alte Druck und Colliers Ausgabe.

Das Stück ist uns nur in der Ausgabe von 1603 überliefert. Exemplare derselben sind sehr selten. Im J. 1841 befand sich nach der Angabe Colliers in der Einleitung seiner Ausgabe S. VIII f. kein Exemplar dieses Druckes im Britischen Museum, wohl aber in der Bodleiana. Ein anderes Exemplar war in dem Besitze des Herzogs von Devonshire, der ausserdem noch ein unvollständiges besass, das er dann Collier überliess. Jetzt befindet sich ein vollständiges Exemplar im Britischen Museum (Signatur: 161. a. 39). Aus der Bemerkung: *There appear to be only two copies extant* in dem oben S. X erwähnten Catalogue of Books in the Brit. Mus. printed to the year 1640 S. 736 muss man schliessen, dass das Exemplar des Britischen Museums nicht ein drittes, sondern mit dem ehemals im Besitze des Herzogs von Devonshire befindlichen identisch ist.

Im J. 1841 veröffentlichte Collier das Drama nach dem Exemplare des Herzogs von Devonshire für die Shakespeare

Society. Er hat die Orthographie und die Interpunktion durchgehend modernisiert, eine Anzahl verderbter oder vermeintlich verderbter Stellen zu bessern versucht, wobei er die ursprünglichen Lesarten in den beigefügten Anmerkungen nur z. T. angeführt hat. Sonderbarerweise hat er auch das entstellte Englisch der beiden Walliser an einigen Stellen zu berichtigen für gut befunden. Er hat ferner eine Einteilung in Akte und Scenen vorgenommen, die im alten Drucke gänzlich fehlt.

### 7. Die vorliegende Ausgabe.

Meine Ausgabe giebt den Text des alten Druckes getreu wieder. Nur offenbare Druckfehler sind gebessert worden. Auch die Interpunktion der alten Ausgabe habe ich möglichst beibehalten und bin von derselben nur da abgewichen, wo ich annahm, dass ein Druckversehen vorliegt, oder wo im Interesse der Deutlichkeit die Zufügung eines Interpunktionszeichens mir wünschenswert erschien. Jeder Zusatz, den ich gemacht, ist in eckige Klammern eingeschlossen und bei jeder sonstigen Besserung des Textes die Lesart des alten Druckes unter dem Texte verzeichnet worden.

Ich habe den alten Druck nicht selbst benutzen können. Meine Ausgabe beruht auf einer Vergleichung von Colliers Texte mit jenem, angefertigt von Mrs. Furnivall in London. Die sämtlichen Druckbogen wurden dann von derselben Dame und ausserdem die letzten noch einmal von Dr. Edward Eckstein Matthews in London mit dem Originale verglichen.

Die zahlreichen keltischen Stellen hat Herr Professor Dr. Zimmer in Greifswald, der hervorragende Kenner des Keltischen, zu erklären die grosse Freundlichkeit gehabt — bis auf zwei, die ihm unverständlich geblieben sind. Ich spreche demselben hiermit meinen ergebensten Dank aus.

Zu ganz besonderem Danke fühle ich mich Herrn Professor Dr. Varnhagen verpflichtet, der mir bei Anfertigung der vorliegenden Arbeit jederzeit mit Rat und That zur Seite gestanden hat.

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*THE*  
PLEASANT  
*COMEDIE OF*  
Patient Grisfill.

As it hath beene fundrie times lately plaid  
by the right honorable the Earle of Not-  
tingham (Lord high Admirall) his  
feruants.



L O N D O N.  
Imprinted for Henry Rocket, and are to  
be folde at the long Shop vnder S. Mildreds  
Church in the Poultry.  
1 6 0 3.



## The pleafant Commœdye of Patient Grifsill.

Enter the Marqueffe, Pauia, Mario, Lepido, and huntfmen: all like Hunters. A noyfe of hornes within.

Marqueffe.

L Ooke you fo strang[,| my hearts, to fee our limbes  
Thus fuited in a Hunters liuery?

Oh tis a louely habite, when greene youth[,|

Like to the flowry bloffome of the fpring,

5 Conformes his outward habite to his minde.

Looke how yon one eyd wagoner of heauen,

Hath by his horfes fiery winged hoofes,

Burft ope the melancholy layle of Night,

And with his gilt beames cunning Alehimy,

10 Turn'd al thefe cloudes to gold, who (with the winds)

Upon their mifty fhoulders bring in day:

Then fally not this morning with foule lookes,

But teach your loecond fpirits to ply the Chafe,

For hunting is a fport for Emperors.

15 Pau. We know it is, and therefore doe not throw

On thefe your pafetimes, a contracted brow.

How swift youths Bias runs to catch delights,

To me is not vnknowne: no brother Gualther,

When you were woo'd by vs to choofe a wife,

20 This day you vowed to wed: but now I fee,

Your promifes turne all to mockerie.

Lepi. This day your felf appointed to giue anfwere

To all thofe neighbour-Princes, who in loue

---

5 minde,] 16 brow,]

- Offer their Daughters, Sisters, and Allies,  
 25 In marriage to your hand: yet for all this  
 The houre being come that calles you to your choyce[.]  
 You stand prepar'd for sport and start aside:  
 1 To hunt poore deere when you should seeke a Bride.  
 Marq. Nay come Mario[.] your opinion too,  
 30 Had neede of ten men's wit that goes to woe.  
 Ma. First satisfie these Princes, who expect  
 Your gracious answere to their embassies,  
 Then may you free lie reuell: now you flie  
 Both from your owne vowes, & their amitie.  
 35 Marq. How much your iudgments erre: who gets a wife  
 Must like a huntsman beate vntrodden pathes,  
 To gaine the flying presence of his loue.  
 Looke how the yelping beagles spend their mouthes[.]  
 So Louers doe their fighes: and as the deare,  
 40 Out-strips the actiue hound, & oft turnes backe  
 To note the angrie visage of her foe,  
 Who greedy to possesse so sweet a pray,  
 Neuer giues ouer till he ceaze on her,  
 So fares it with coy dames, who great with scorn  
 45 Shew the care-pined hearts, that sue to them[;]  
 Yet on that feined flight, (Loue conquering them)  
 They cast an eye of longing backe againe,  
 As who would say, be not dismay'd with frownes,  
 For though our tongues speake no: our hearts found yea;  
 50 Or if not so, before theile misse their louers,  
 Their sweet breathes shal perfume the Amorous ayre  
 And braue them still to run in beauties Chase:  
 Then can you blame me to be hunter like,  
 When I must get a wife? but be content,  
 55 So yo'le ingage your faith by othe to vs,  
 Your willes shal answere mine, my liking yours,  
 And that no wrinkle on your cheekes shal ride,  
 This day the Marquesse vowes to choose a bride.  
 Pa. Euen by my honor,  
 Marq. Brother[.] be advis'd,  
 60 The importunitie of you and these,

Thrusts my free thoughts into the yoeake of lone,  
— To grone vnder the loade of marriage.

Since then you throwe this burthen on my youth[.]

Sweare to me[.] whome fouer my fancie choofe,

65 Of what difcent, beautie or birth ſhe be,

Her you ſhall like and loue as you loue me.

Pa. Now by my birth I ſweare, wed whome you pleaſe.

And Ile embrace her with a brothers arme.

Lepi. Mario and my ſelfe to your faire choice,

70 Shall yeeld all dueties and true reuerence.

Marq. Your proteſtations pleaſe me Iollilie.

Lets ring a hunters peale, and in the cares

Of our ſwift forreſt Cittizens proclaime,

Defiance to their lightnes: our ſports done.

75 The Venſon that we kill ſhall feaſt our bride,

If ſhe proue bad, ile caſt all blame on you.

But if ſweet peace ſuccede this amorous ſtrife,

Ile ſay my wit was beſt to chooſe a wife.

[Exeunt.]

As they goe in, hornes ſound & hollowing within: that done,  
Enter Ianicolo, Griſſil, and Babulo, with two baskets begun to be  
wrought.

Bab. Olde Maſter[.] heeres a morning able to make vs  
80 worke tooth and naile (marrie then we muſt haue victualls):  
the Sun hath plaid boe peep in the element anie time theſe  
two houres, as I doe ſome mornings whē you cal: what  
Babulo[.] ſay you: heere Maſter[.] ſay I[:] and then this eye

opens, yet don is the mouſe, lie ſtill: what Babulo[.] ſayes  
85 Griſſil, anone ſay I, and then this eye lookes vp, yet downe  
I ſnug againe: what Babulo[.] ſay you againe, and then I  
ſtart vp, and ſee the Sunne, and then ſneeze, and then ſhake  
mine eares, and then riſe, and then get my breakfast, and  
then ſal to worke, and then waſh my hands, and by this time

90 I am ready: heer's your baſket, and Griſſil[.] heer's yours.

Ian. Fetch thine own Babulo, lets ply our buſines.

Bab. God ſend me good lucke[.] Maſter.

Gri. Why Babulo, what's the matter?

Bab. God forgiue mee, I thinke I shall not eate a peeke  
95 of salt: I shall not liue long fure, I should be a rich man  
by right, for they neuer doe good deedes, but when they see  
they must dye; and I haue now a monstrous stomacke to  
worke, because I thinke I shall not liue long.

Ian. Goe foole, cease this vaine talke and fall to worke.  
100 Bab. Ile hamper some body if I dye, because I am a  
basket maker.

[Exit.

Ian. Come Griffill, worke[,] sweet girle, heere the warme Sunne  
Will shine on vs, and when his fires begin,  
Wee'll coole our sweating browes in yonder shade.  
105 Gri. Father, me thinkes it doth not fit a maide,  
By sitting thus in view, to draw mens eyes  
To stare vpon her: might it please your age,  
I could be more content to worke within.

Ian. Indeed my childe, mens eyes do now adaies,  
110 Quickly take fire at the least sparke of beauty,  
And if those flames be quencht by chaste disdaine,  
Then their inuenom'd tongues (alacke) doe strike,  
To wound her fame whose beauty they did like.

Gri. I will auoide their darts and worke within.  
115 Ian. Thou needst not, in a painted coate goes sin,  
And loues those that loue pride; none lookes on thee,  
Then keepe me companie: how much vnlike  
Are thy desires to manie of thy sex?

How manie wantons in Saliuia,  
120 Frowne like the fullen night, when their faire faces  
Are hid within doores: but got once abroad,  
Like the proud Sun they spread their staring beames.  
They shine out to be seene, their loose eyes tell,  
That in their bosomes wantonnes doe dwell:

125 Thou canst not doe so Griffill, for thy Sun,  
Is but a Starre, thy Starre, a sparke of fire,  
Which hath no power t'inflame doting desire:  
Thy filkes are thrid-bare russets: all thy portion  
Is but an honest name: that gon[,] thou art dead,  
130 Though dead thou liu'ft, that being vnblemished.

Grif. If to die free from shame be nere to die,  
Then Ile be crownd with immortallitie.

- Ian. Pray God thou maist: yet childe[,] my iealous soule  
Trembles through feares, so often as mine eyes  
—135 Sees our Duke court thee: and when to thine eares  
He tunes sweet loue-songs: oh beware my Griffill[,]  
He can prepare his way with gifts of golde,  
Upon his breath, winged Promotion flies[.]  
Oh my deare Girle[,] trust not his forceries,  
140 Did he not seeke the shipwraeke of thy fame?  
Whie should he send his tailors to take measure  
Of Griffills bodie: but as one should say,  
If thou wilt be the Marquesse concubine,  
Thou shalt weare rich attires: but they that thinke,  
145 With costly garments, fins blacke face to hide,  
Weare naked brauerie and ragged pride.

- Grif. Good father[,] doe not shake your age with feares[.]  
Although the Marquesse sometimes visit vs,  
Yet all his words and deedes are like his birth,  
150 Steept in true honor: but admit they were not,  
Before my soule looke black with speckled sinne,  
My hands shal make me pale deathes vnderling.

Ian. The musick of those words sweetens mine eares[.]  
Come girle[,] lets faster worke: time apace weares.

Enter Babulo with his worke.

- 155 Grif. Come Babulo[,] why hast thou staid so long?

- Ba. Nay why are you so short? Masters[,] heeres monie I  
tooke (since I went) for a cradle: this yeare I thinke be  
leape yeare, for womē doe nothing but buy cradles, by my  
troth[,] I thinke the world is at an end, for as soone as we  
160 be borne we marrie: as soone as we marrie we get children,  
(by hooke or by crooke gotten they are)[:] children must haue  
cradles, and as soone as they are in them, they hop out of  
thē, for I haue seene little girls that yesterday had scarce a  
hand to make them ready, the next day had worne wedding  
165 rings on their fingers, so that if the world doe not ende,  
we shall not liue one by another: basket making as all other

trades runs to decay, and shortly we shall not be worth a butten, for non in this cutting age sowe true stiches, but taylers and fhoomakers, & yet now and then they tread their  
170 fhooses a wrie too.

Ia. Let not thy tongue goe so: lit downe to worke  
And that our labour may not seeme to long,  
Weele cunningly beguile it with a song.

Ba. Doe master[,] for thats honest counsonage.

The Song.

175 Song[.] Art thou poore[,] yet hast thou golden Slumbers:  
Oh sweet content!

Art thou rich[,] yet is thy minde perplexed:  
Oh punnishment.

Dost thou laugh to see how fooles are vexed  
180 To ad to golden numbers, golden numbers:  
O sweet content, o sweet etc.

Foole. Worke apace, apace, apace, apace:  
Honest labour beares a louely face,  
Then hey noney, noney: hey noney, noney.

185 Canst drinke the waters of the Crisped spring:  
O sweet content!

Swim't thou in wealth, yet sinck't in thine owne teares,  
O punnishment.

Then hee that patiently wants burden beares,  
190 No burden beares, but is a King, a King,  
O sweet content, etc.

Fool. Worke apace, apace, etc.

Enter Laureo.

Ba. Weep master, yonder comes your Sonne[.]

Ian. Laureo[,] my Sonne? oh heauen[,] let thy rich hand  
195 Poure plentious shewers of blessing on his head.

Lau. Treble the number fall vppon your age.  
Sister?

Gri. Deare brother Laureo[,] welcome home.

Ba. Master Laureo (Ianiculaes sonne)[,] welcome home,  
how doe the nine muses, Pride, couetousnes, enuie, floth,

177 perplexed?] 179 vexed?] 180 numbers.] 185 spring?  
189 wants,] 196 age,]



200 wrath. gluttonie and letcherie? you that are Schollers, read  
how they doe.

Lau. Muses: these (foole) are the seauen deadly sins.

Ba. Are they: Mas[,] me thinkes its better seruing the,  
then your nine muses, for they are starke beggers.

205 Ian. Often I haue wisht to see you heere.

Lau. It grieues me that you see me heere so soone.

Ian. Why Laureo[,] dost thou grieue to see thy father,  
Or dost thou scorne me for my pouertie?

Ba. He needes not, for he lookes like poore Iohn himselfe;  
210 eight to a necke of Mutton, is not that your commons, & a  
Cue of breade?

Lau. Father[,] I grieue my young yeares to your age,  
Should adde more sorrowe.

Ian. Why sonne[,] whats the matter?

Lau. That which to thinke on makes me desperate.  
215 I that haue chargd my friends, and from my father

Puld more then he could spare; I that haue liud

These nine yeares at the Uniuersity,

—Must now for this worlds deuill: this angell of golde,

Haue all those daies and nights to beggerie folde:

220 Through want of money, what I want I misse.

—Who is more scorn'd then a poore scholler is?

Bab. Yes three things: Age, wisdom, basket makers.

Gri. Brothers[,] what meanes these words?

Lau. Oh I am mad.

To thinke how much a Scholler vndergoes,  
225 And in the ende reapes nought but pennurie.

Father[,] I am inforced to leaue my booke,

Because the studie of my booke doth leaue me,

In the leane armes of lancke necessitie.

Hauing no shelter (ah me) but to flie

230 Into the sanctuarie of your aged armes.

Bab. A trade, a trade, follow basket-makeing, leaue bookes  
and turne block-head.

Ian. Peace foole; welcome my sonne, thogh I am poore[,]  
My loue shall not be so: goe daughter Griffill,

205 heere,] 208 pouertie,] 209 himselfe,] 216 spare,] 219 folde,  
225 th'ende] Coll. 233 foole,]



- 235 Fetch water from the spring to seeth our fish,  
Which yester day I caught: the cheare is meane,  
But be content; when I haue solde these Baskets,  
The monie shall be spent to bid thee welcome:  
Griffill make haft, run and kindle fire.
- [Exit Griffill.
- 240 Ba. Goe Griffill[:] Ile make fire, and scoure the kettle;  
its a hard world when schollers eate fish vpon flesh daies.
- [Exit Ba.

- Lau. Ist not a shame for me that am a man,  
Nay more, a scholler[,] to endure such neede,  
That I must pray on him, whome I should feede?
- 245 Ian. Nay griene not Sonne, better haue felt worfe woe.  
Come sit by me[:] while I worke to get bread,  
And Griffill spin vs yearne to cloath our backs,  
Thou shalt reade doctrine to vs for the soule.  
Then what shall we there want? nothing my sonne[.]
- 250 For when we cease from worke[,] euen in that while,  
My song shall charme griefes cares and care beguile.

Enter Griffill running with a Pitcher.

Grif. Father[,] as I was running to fetch water,  
I saw the Marquesse with a gallant traine  
Come riding towards vs. O see where they come.

Enter Marquesse, Pauia, Mario, Lepido, two Ladies  
and some other attendants.

- 255 Mar. See where my Griffill, and her father is!  
Me thinkes her beautie shining through those weedes,  
Seemes like a bright starre in the fullen night.  
How louely pouertie dwels on her backe!  
Did but the proud world note her as I doe,
- 260 She would cast off rich robes, forswear rich state,  
To cloth them in such poore abiliments.  
Father[,] good fortune ever blesse thine age.
- Ian. All happines attend my gracious Lorde.

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237 content,] 240 kettle,] 241 Exit. Ba:] 247 backs.] 248 soule,]  
249 want.] 252 runaing]; *ebenso in der vorhergehenden Bühnen-*  
*weisung. Coll.* 254 vs.] 255 is,] 256 for beautie] *Coll.* 258 backe,]  
261 abiliments,]

Marq. And what wilt thou faire Maide?

Grif. That your high thoughts

265 To your contentment may be satisfied.

Mar. Thou wouldst wilt foe, knewst thou for what I come.

Brother of Paulia[,] beholde this virgin,

Mario[,] Lepido[,] is she not faire?

Pa. Brother[,] I haue not scene so meane a creature,

270 So full of beautie.

Mar. Were but Griffils birth

As worthie as her forme, she might be held

A fit companion for the greatest state.

Lau. Oh blindness, so that men may beautie finde,

-- They nere respect the beauties of the minde.

275 Marq. Father Ianicola[,] whats hee that speake?

Ian. A poore despised scholler and my Sonne.

Mar. This is no time to holde dispute with schollers.

Tell me in faith olde man[,] what dost thou thinke,

Because the Marquesse visits thee so oft?

280 Ian. The will of Princes subiects must not serch,

Let it suffice, your grace is welcome hither.

Marq. And ile requite that welcome if I liue.

Griffill[,] suppose a man should loue you dearely,

As I know some that doe, would you agree

285 To quittance true affection with the like?

Gri. None is so fond to fancie pouertie.

Mar. I say there is: come Lords[,] stand by my side,

Nay brother[,] you are sped and haue a wife,

Then giue vs leaue that are all Batchelers.

290 Now Griffil, eye vs well and giue your verdict,

-- Which of vs three you holde the prepest man.

Gri. I haue no skill to iudge proportions.

Marq. Nay then you iest, women haue eagles eyes,

To prie euen to the heart, and why not you?

295 Come, we stand fairely, freely speake your minde,

For by my birth, he whome thy choice shall blesse,

Shall be thy husband.

Mar.

What intends your grace?

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264 thoughts.] 270 birth.] 282 liue.] 285 like.] 289 Bat-  
chelers.] 291 man.]

- Lepi. My Lord[,] I haue vowed to leade a fingle life.  
 Marq. A fingle life? this cunning cannot ferue.  
 300 Doe not I know you loue her[?] I haue heard  
 Your pallions fpend for her, your fighes for her.  
 Mario to the wonder of her beautie.  
 ✓ Compiled a Sonnet.  
 Mar. I my Lord write fonnets?  
 Marq. You did intreate me to intreate her father,  
 305 That you might haue his daughter to your wife.  
 Lep. To anie one I willingly religne,  
 All intereft in her, which doth looke like mine.  
 Mar. My Lorde[,] I fweare fhe nere fhall be my bride,  
 I hope fhee le fweare fo too[,] being thus denide.  
 310 Marq. Both of you turn'd Apoftataes in loue,  
 Nay then Ile play the cryer: once, twice, thrice,  
 Speake or fhee's gone els: no, fince twill not be,  
 Since you are not for her, yet fhee's for me.  
 Pau. What meane you Brother?  
 Marq. Faith[,] no more but this:  
 315 By loues moft wondrous Metamorphofis,  
 To turne this Maide into your Brothers wife.  
 Nay fweet heart[,] looke not ftrange[:] I doe not ielt.  
 But to thine eares mine Amorous thoughts impart,  
 Gualter protefts he loues thee with his heart.  
 320 Lau. The admiration of fuch happines,  
 Makes me aftonifht.  
 Grif. Oh my gracious Lord,  
 Humble not your high ftate to my lowe birth,  
 Who am not worthy to be held your flauie,  
 Much leffe your wife.  
 Marq. Grifill[,] that fhall fuffice,  
 325 I count thee worthie: olde Ianicola,  
 Art thou content that I fhall be thy Sonne?  
 Ian. I am vnworthy of fo great a good.  
 Marq. Tufh[,] tufh[,] talke not of worth, in honeft tearmes[,]  
 Tell me if I fhall haue her? for by heauen[,]

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298 life,] 299 ferue,] 300 heard?] 301 fighes for her.] 305 to  
 his wife.] *Coll.* 307 mine,] 309 denide,] 316 wife,] 319 heart,]  
 323 Whome not] *Coll.*

- 330 Unlessſe your free conſent alowe my choice,  
 To win ten kingdomes Ile not call her mine.  
 Whats thy Sonnes name?  
 Ian. Laureo[.] My gracious Lord.  
 Marq. Ile haue both your conſents: I tell ye Lords,  
 I hane wooed the virgin long, oh manie an houre,  
 335 Haue I bin glad to ſteale from all your eyes,  
 To come diſguiſ'd to her: I ſweare to you,  
 Beautie firſt made me lone, and vertue woe.  
 I lou'd her lowlynes, but when I tride  
 What vertues were intempled in her breſt,  
 340 My chaſt hart ſwore that ſhe ſhould be my bride[:]  
 Say Father, muſt I be forſworne or noe?  
 Ian. What to my Lord ſeemes beſt to me ſeemes ſo[.]  
 Marq. Laureo[.] whats your opinion?  
 Lau. Thus my Lorde.  
 If equall thoughts durſt both your ſtates conferre,  
 345 Her's is to lowe, and you to high for her.  
 Marq. What ſaies faire Griffill now?  
 Grif. This doth ſhe ſay,  
 As her olde Father yeeldes to your dread will,  
 So ſhe her fathers pleaſure muſt fulfill.  
 If olde Ianicola make Griffill yours,  
 350 Griffill muſt not deny, yet had ſhe rather  
 Be the poore Daughter ſtill of her poore Father.  
 Marq. Ile gild that pouertie, and make it ſhine,  
 With beames of dignitie: this baſe attire,  
 Theſe Ladies ſhall teare of, and decke thy beautie  
 355 In robes of honour, that the world may ſay,  
 Vertue and beautie was my bride to day.  
 Mar. This meane choice, will diſtaine your noblenes[.]  
 Marq. No more Mario[:] then it doth diſgrace  
 The Sunne to ſhine on me.  
 Lep. Shee's poore and baſe.  
 360 ✓Marq. Shee's rich: for vertue beautifies her face.  
 Pau. What will y<sup>e</sup> world ſay when the trump of fame  
 Shall ſound your high birth with a beggers name?

Marq. The world still lookes a squint, & I deride  
His purblind iudgement; Griffill is my Bride.  
365 Janicola, and Laureo: father, brother,  
You and your Son[,] grac'd with our royall fauour,  
Shall liue to outweare time in happines.

Enter Babulo.

Ba. Master[,] I haue made a good fire: sirha Griffill, the  
fishe [—]  
370 Ian. Fall on thy knees thou foole: see heeres our duke[.]  
Ba. I haue not offended him, therefore Ile not ducke and  
he were ten Dukes. Ile kneele to none but God and my  
Prince.

Lau. This is thy Prince, be silent Babulo!  
375 Bab. Silence is a vertue, marie tis a dumbe vertue: I  
loue vertue that speakes, and has a long tongue like a bel-  
weather, to leade other vertues after: if he be a Prince, I  
hope hee is not Prince ouer my tongue; snailes, wherefore  
come all these: Master[,] heeres not fish enough for vs.  
380 Sirha Griffill[,] the fire burnes out.

Marq. Tell me my loue[,] what pleasant fellow is this?

Gri. My aged Fathers seruant[,] my gracious Lorde.

Bab. How, my loue: master[,] a worde to y<sup>e</sup> wife, scillicet  
me[,] my loue.

385 Marq. Whats his name?

Bab. Babulo Sir is my name.

Marq. Why dost thou tremble so? we are al thy friends.

Bab. Its hard sir for this motley Ierkin, to find friendship  
with this fine doublet.

390 Marq. Ianicola[,] bring him to Court with thee.

Bab. You may be asham'd to lay such knauish burden  
vpon olde ages shoulders: but I see they are stooping a little,  
all crie downe with him: He shall not bring me sir, ile carrie  
my selfe.

395 Marq. I pray thee doe, Ile haue thee liue at court.

Ba. I haue a better trade sir, basketmaking.

— Marq. Griffill[,] I like thy mans simplicitie,

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364 Bride,] 378 tonge,] 379 vs,] 385 name,] 395 court,]  
396 basketmaking,]

Still shall he be thy seruant[.] Babulo,  
Griffill[,] thy mistresse, now shall be my wife.

400 Bab. I thinke sir[,] I am a fitter husband for her.

Marq. Why shouldst thou think [so?] I wil make her rich.

Bab. Thats al one sir, beggers are fit for beggers, gētle-  
folkes for gētlefolkes: I am afraid y<sup>t</sup> this wōder of y<sup>e</sup> rich  
louing y<sup>e</sup> poor, wil last but nine daies: old M.[.] bid this  
405 merrie gentlemā home to dinner, you shal haue a good dish  
of fish sir: & thank him for his good wil to your daughter  
Grif[.] for ile be hāgd if he do not (as many rich cogging  
marchāts now a daies doe when they haue got what they  
would) giue her the belles, let her flye.

410 Gri. Oh beare my Lord with his intemperate tongue[.]

Marq. Griffill, I take delight to heare him talke.

Bab. I, I, y<sup>o</sup>are best take mee vp for your foole: are  
not you he, that came speaking so to Griffill heere? doe you  
remember how I knockt you once for offering to haue a lieke

415 at her lips?

Marq. I doe remember it and for thy paines,  
A golden recompence ile giue to thee.

Bab. Why doe, and ile knock you as often as you list.

Marq. Griffill[,] this merrie fellow shall be mine,

420 But we forget our selues, the daie growes olde.

Come Lords[,] cheare vp your lookes & with faire smiles,  
Grace our intended nuptials: time may come,  
When all commaunding loue your hearts subdue,  
The Marquesse may performe as much for you.

[Exeunt.

Enter Farneze, Vreenze, and Rice meeting them running.

425 Far. Rice[,] how now man? whether art þ<sup>n</sup> gallopping?

Ric. Faith euen to finde a full maunger: my teeth water  
till I be mounching, I haue bin at the Cutlers, to bid him  
bring away Sir Owens rapier, and I am ambling home thus  
fast, for feare I am driuen to fast.

430 Vrc. But Sirha Rice, when's the day? will not thy  
master Sir Owen and Signior Emulo fight?

401 think, I] so von Coll. eingesetzt. 408 Die Klammer steht im  
alten Drucke hinter marchāts. 409 would,] 413 so? to Griffill heere,]  
415 lips.]

Ric. No, for Signior Emulo has warn'd my Master to the court of Conscience, and theres an order set downe, that the coward shall pay my Master good words weekelie, till the  
435 debt of his choller be runne out.

Far. Excellent, but did not Emulo write a challenge to Sir Owen[?]

Rice. No[,] he sent a terrible one, but hee gaue a sexton of a Church a groate to write it, and hee set his marke to it,  
440 for the gull can neither write nor reade.

Vre. Ha ha, not write and reade? why[,] I haue seene him pul out a bundle of sonnets writen, & read them to Ladies.

Far. He got the by heart Vreenze, & so deceiu'd the poor foules: as a gallant whome I know, cozens others: for my  
445 briſke spagled babie will come into a Stationers shop, call for a stoole and a cushion, and then asking for some greeke Poet, to him he falles, and there he grumbles God knowes what, but Ile be sworne he knowes not so much as one Character of the tongue.

450 Ric. Why[,] then its greeke to him.

Far. Ha, ha, Emulo not write and read?

Ric. Not a letter and you would hang him.

Vre. Then heele neuer be faued by his book.

Ric. No[,] nor by his good workes, for heele doe none.  
455 Signiors both, I commend you to the skies, I commit you to God, adew.

Far. Nay sweet Rice[,] a little more.

Ric. A little more will make me a great deale lesse, house keeping you know is out of fashion: unlesse I ride post,  
460 I kisse the post: in a worde ile tell you all, challenge was sent, answered no fight, no kill, all friends, all fooles, Emulo coward, Sir Owen braue man, farewell, dinner, hungrie: little cheare, great great stomacke, meate, meat, meate, mouth, mouth, mouth, adue, adue, adue.

[Exit.

465 Vre. Ha, ha, adue Rice, Sir Owen belike keeps a leane Kitchin.

Far. What els man[?] thats one of the miserable vowes he makes when hee's dubd: yet he doth but as manie of his

brother knights doe, keepe an ordinarie table for him and his  
470 long coate follower.

Vre. That long coate makes the maister a little king, for  
wherfocuer his piece of a follower comes hopping after him,  
hees sure of a double garde.

Far. Ile set some of the Pages vpon thy skirts for this.

475 Vre. I shall feele them no more then so many fleas, there-  
fore I care not: but Farneze[,] youle prooue a most accomplit  
coxecombe.

Far. Oh olde touch lad, this yonker is right Trinidad[.],  
pure leafe Tobacco, for indeed hee's nothing[:] purffe, reeke,  
480 and would be tried (not by God and his countrie) but by fire,  
the verie foule of his substance and needes would conuert  
into smoke.

Vre. Hee's Steele to the backe you see, for he writes  
Challenges.

485 Far. True, and Iron to the head, oh theres a rich leaden  
minerall amongst his braines, if his skull were well digd.  
Sirha Vreence, this is one of those changeable Silke gallants,  
who in a verie scuruie prid, scorne al schollers, and reade no  
bookes but a looking glasse, and speake no language but  
490 sweet Lady, and sweet Signior[,] and chew between their  
teeth terrible words, as though they would coniure, as com-  
plement and Proiects, and Fastidious, & Caprichious, and  
Misprizian, and the Sintherefis of the foule, and such like  
raise veluet tearmes.

495 Vre. What be the accoutremēts now of these gallats?

Far. Indeed thats one of their fustia outladish phraes to,  
marrie sir[,] their accoutremēts, are al p<sup>e</sup> fatasticke fashions,  
p<sup>e</sup> can be taken vp, either vpō trust or at second hand.

Vre. Whats their qualities?

500 Far. None good, these are the best: to make good faces:  
to take Tobacco well, to spit well, to laugh like a wayting  
Gentlewoman, to lie well, to blush for nothing, to looke big  
vpon little fellowes, to scoffe with a grace, though they haue  
a verie filthie grace in scoffing, and for a neede to ride prettie  
505 and well.

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486 digd.] 488 alschollers.] *Coll.* 495 accoutremēts] *Coll.* 497 accoutremēts.] *Coll.* 502 Gentlewoman.] *Coll.* 503 hane] *Coll.*

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Vre. They cannot choofe but ride well, becaufe euerie good wit rides them.

Far. Heere's the difference, that they ride vpon hofes, and when they are ridden[,] they are ſpur'd for affes; ſo they  
510 can crie wighee and hollow kicking iade, they care not if they haue no more learning then a lade.

Enter Emuloes[,] Sir Owen talking, Rice after them eating ſecretly.

Vre. No more of theſe Iadiſh tricks: heere comes the hobbie horſe.

Far. Oh he would daunce a morrice rarely if hee were  
515 hung with belles.

Vre. He would iangle vilanouſly.

Far. Peace[,] lets incounter them.

S. O. By Cod Sir Emuloes, fir Owen is clad out a crie, becauf is friends with her, for Sir Owen ſweare, did her not  
520 ſweare, Rice?

Ric. Yes forſooth.

· Spits out his meate.

S. Ow. By Cod[,] is ſweare terrible to knog her pade, and fling her ſpingle legs at plum trees, when her come to fall to hur tagger and fencing trigs, yes faith, and to breag her  
525 fhins[,] did her not Rice?

Ric. Yes by my troth Sir.

S. Ow. By Cods vdge me[,] is all true, and to giue her a great teale of blouddie noſe, becauſe Sir Emuloes you fhallenge the prittifh Knight. Rice you knowe Sir Owen  
530 fhentleman firſt, and ſecondly knight, what apox ale you Rice, is fhoke now?

Ric. No fir[,] I haue my five fences and am as wel as any man.

S. O. Well[,] here is hand, now is mighty friends.

535 Emu. Sir Owen [—]

Far. Now the gallimaufrie of language comes in.

Emu. I proteſt to you, the magnitude of my condolement, hath bin eleuated the higher to ſee you and my ſelfe, two gentlemen [—]

540 S. Ow. Nay tis well knowne Sir Owen is good fhentleman, is not[,] Rice?

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509 affes,] 511 hawe] Coll. 521 In der Bühnenanweiſung Spit]  
Coll. 529 Knight,] 539 gentlemen.]

Ric. He that I shall deny it Sir[,] ile make him eate his words.  
 Emu. Good friend[,] I am not in the Negatiue[:] bee not  
 fo Caprichious, you misprize me, my collocation tedeth to  
 545 S. Owens dignifying.

Far. Lets step in. God saue you Singnior Emulo.

Vrc. Well encountred S. Owen.

S. O. Owe, how do you[?] S. Em. is frends out a cry  
 now[:] but Emuloes[,] take heede, you match no more loue  
 550 trigs to widdow Gwenthyans, by Cod vrdge me, that doe fo  
 must knoge her, see you nowe?

Em. Not so tempestious sweet knight: though to my discon-  
 solation, I will obliuionize my loue to the welch widdowe,  
 and doe heere proclaime my delinquishment, but sweet Signior[,]  
 555 be not to Diogenicall to me.

Sir O. Ha ha[,] is knowe not what genicalls meane, but Sir  
 Owen will genicall her, and her tag her genicalling Gwenthyan.

Far. Nay faith[,] wee le haue you found friends indeede,  
 otherwise you know, Signior Emulo, if you I should beare all  
 560 the wrongs, you would be out Athlaffed.

Emu. Most true.

Sir O. By god[,] is out a erie friends, but harg Farneze,  
 Vreenze[,] twag a great teale to Emuloes: Ow. is great teale  
 of frends: ha ha[,] is tell fine admirable Iheft, by Cod[,]  
 565 Emuloes, for feare S. Owen, knog her flines, is tell, Sir Owen  
 by tozen shentlemen[,] her pooets is put about with lathes,  
 ha, ha, ferge her[,] ferge her.

Fa. No more[,] tell Vreenze of it: why should you two  
 fall out for the loue of a woman, confidering what store we  
 570 haue of them? Sir Emulo[,] I gratulate your peace, your  
 company you know is precious to vs, and wee le bee merrie,  
 and ride abroad: before god[,] now I talke of riding, Sir  
 Owen me thinkes has an excellent boote.

Vrc. His leg graces the boote.

575 S. Ow. By God[,] is fine leg and fine poote to: but Emulas  
 leg is petter, and finer, and shenglier skin to weare.

Emu. I bought them of a pennurious Cordwainer, & they  
 are the most incongruent that ere I ware.

---

546 Lets step in,] 560 our statt out] Coll. 565 S. Owen,]

S. Own. Congruent? fploud[,] what leather is congruent,  
580 fpanifh leather?

Emu. Ha ha, well Gentlemen[,] I haue other proiects  
becken for me, I muſt difgreſſe from this bias, and leaue you:  
accept I beſeech you of this vulgar and domeſtick complement.

Whiſt they are ſaluting, Sir Owen gets to Emuloes leg and pulſ  
downe his Boote.

Sir O. Pray Emuloes[,] let her ſee her congruente leather[;]  
585 ha ha, owe what a pox is heere: ha, ha[,] is mag a wall  
to her fhins, for keeb her warme?

Fa. Whats heer[,] lathes? where's the lime & hair Emulo?

Ric. Oh rare, is this to ſaue his fhins?

S. Ow. Ha, ha, Rice[,] goe call Gwenthyan.

590 Ric. I will maſter[:] dahoma, Gwenthyan[,] dahoma?

S. Ow. A pogs on her[,] goe fedge her and call her within.

Ric. I am gone fir.

[Exit Rice.

Fa. Nay fir Owen[,] what meane you?

S. Ow. B<sup>y</sup> Cod[,] is meane ta let Gwenthyan ſee what  
595 bobbie foole loue her, a pogs on you.

Emu. Sir Owen and Signiors both, doe not expatiate my  
obloquie, my loue ſhall bee ſo faſt conglutinated to you.

S. Ow. Cods plud, you call her gluttons? Gwenthyan,  
ſo ho Gwenthyan?

600 Emu. Ile not diſgeſt this pill, Signiors, adieu.

You are Faſtidious and I baniſh you.

[Exit Emulo.

Enter Gwenthyan.

Fa. Gods ſo, heere comes the widdow, but in faith Sir  
Owen[,] ſay nothing of this.

S. Ow. No[,] goe to thē! by Cod[,] Sir Owen beare as  
605 prauē minde as Emprour.

Gwe. Who calles Gwenthyan ſo great teale of time?

Vre. Sweet widdow[,] euen your counctrieman heere.

S. Ow. Belly the ruddo whee: wrage witho, Mandag eny  
Mou du ac wellock en wea awh.

610 Gwe. Sir Owen[,] gramarrye whee: Gwenthyan Mandage  
eny, ac wellock en Thawen en ryn mogh.

587 Emulo.] 589 Gwenthyan.] 598 gluttons.] 604 thē.]

Far. Mundage Thlawen, oh my good widdow[,] gabble that we may vnderstand you, and haue at you.

S. Ow. Haue at her: nay by Cod[,] is no haue at her to.  
615 Is tawge in her prittifh tongue, for tis fine delicates tongue,  
I can tell her: welthe tongue is finer as greeke tongue.

Far. A bakte Neates tongue is finer then both.

S. Ow. But what saies Gwenthians now? will haue Sir  
Owen? Sir Owen is knowne for a wifelie man, as any since  
620 Adam and Eues time, and that is by Gods vdge me a great  
teale goe.

Vre. I thinke Salomon was wiser then Sir Owen.

S. Ow. Salomons had prettie wit: but what say you to  
King Tauie: King Tauie is well knowne was as good mufi-  
625 tions, as the pest fidler in aul Italie, and King Tauie was Sir  
Owens countrieman, yes truely a prettish fhentlemen porne,  
and did twinkle, twinkle, twinkle, out a crie vpon welsh-  
harpe, and tis knowne Tauie loue Mistris Perfabe, as Sir  
Owen loues Gwenthian: will her haue Sir Owen now?

630 Far. Faith widdow[,] take him, Sir owen is a tall man I  
can tell you.

S. ow. Tall man, as God vnde mee, her thinke the prittifh  
fhentleman is faliant as Mars[,] that is [—] the fine knaues,  
the poets say [—] the God of pribles & prables. I hope wid-  
635 dowe[,] you see little more in Sir owen then in Sir Emuloes;  
say fhall her haue her now? tis faliant, as can desire, I  
warrant her.

Gw. Sir Owen, Sir Owen, tis not for faliant, Gwenthian  
care so much, but for honest and fertuous, and louing and  
640 pundall to leade her haue her will.

S. owe. God vdge mee, tage her away to her husband,  
and is led her haue her will owd a crie, yet by God is pridle  
her well enough.

Gw. Well S. owen, Gwenthian is going to her cozen  
645 Gualther the Duke, for you knowe is her neere cozen by  
marriage, by tother husband that pring her from Wales.

ow. By Cod[,] Wales is better countrie than Italies, a great  
teale fo better.

---

614 to,] 616 her.] 619 Owen,] 633 fhentleman,] 634 prables,]  
635 Emuloes,] 636 her? haue her now,]

Gw. Now if her cozen Gwalther say Gwenthyan[,] tage  
650 ths pritifh knight, fhall loue her diggon: but muft haue her  
good will: marg your thad Sir owen.

ow. Owe whats elfe: Sir owen marg þ<sup>t</sup> ferrewel, yet fhall  
tage her downe quiglie inough; come widdowe[,] will wag to  
the eoward, now to her cozen, and bid her cozen tell her  
655 minde of Sir owen.

Gw. Youle man Gwenthyan Sir owen?

ow. Yes by Cod[,] and prauely to; come Shentlemans[,]  
you'le tag paines to goe with her.

Far. Weele follow you presently Sir owen.

660 S. ow. Come widdow: Vn loddiss Glane Gwēthya a mondu.

Gw. Gramereie wheeh, Am a Mock honnoh.

[Exeunt.

Far. So this wil be rare: Sirrah Vreenze, at the marriage  
night of thefe two, infteede of Io Hymen, we fhall heere hey  
ho Hiemen, their loue will bee like a great fire made of bay  
665 leaues, that yeeldes nothing but crackking noife, noife.

Vre. If the milfe his crowne[,] tis no matter for crackking.

Far. So the foader it againe, it will paffe currant.

Enter Onophrio and Iulia walking ouer the Stage.

Vre. Peace[,] heere comes our faire miftris.

Far. Lets haue a fling at her.

670 Vre. So you may, but the hardnes is to hit her.

Ono. Farewel[!] Farneze[,] you attēd wel vpō your miftris.

Iul. Nay, nay, their wages fhall be of the fame colour  
that their feruice is of.

Far. Faith miftris[,] would you had trauelled a litile  
675 fooner this way, you fhould haue feene a rare comedy acted  
by Emulo.

Vre. Euerie courteous mouth will be a ftage for that,  
rather tell her of the welch tragedie that's towards.

Iul. What Tragedie?

680 Far. Sir Owen fhall marrie your couzen Gwenthyan.

Iul. Ift poffible: oh they two will beget braue warriours:  
for if the scolde[,] heele fight, and if he quarrell[,] theele take

---

653 inough.] 657 to.] 658 her?] 666 crackking.] 671 miftris.]  
680 Gwenthyan.]

vp the bucklers: thee's fire and hee's brimstone, must not  
there be hot doings then[,] thinke you?

685 On. Theyle prouue Turtles, for their hearts being so like,  
they cannot choofe but bee louing.

Iul. Turtles: Turkie-cocks, for Gods loue[,] lets intreate  
the Duke my brother, to make a lawe, that wheresoeuer Sir  
Owen and his Ladie dwell, the next neighbour may alwaies  
690 be Constable, leaft the peace bee broken, for theyle doe  
nothing but crye arme, arme, arme.

Far. I thinke sir Owen would die rather then loofe her loue.

Iul. So thinke not I.

On. I should for Iulia, if I were Julies husband.

695 Iul. Therefore Iulia shal not be Onophries wife, for Ile  
haue none die for me. I like not that coloure.

Far. Yes[,] for your loue you would Iulia.

Iul. No[,] nor yet for my hate Farneze.

Vre. Would you not haue men loue you sweet mistress?

700 Iul. No[,] not I, fye vpon it sweet seruant.

On. Would you with men to hate you?

Iul. Yes[,] rather then loue me, of al saints I loue not to  
serue mistress Venus.

Far. Then I perceiue you meane to leade apes in hell.

705 Iul. That spiteful prouerbe was proclaim'd against them  
that are marryed vpon earth, for to be married is to liue in  
a kinde of hell.

Far. I[,] as they doe at barlibreake.

Iul. Your wife is your ape, and that heauie burthen  
710 wedlocke, your lacke an Apes clog, therefore ile not bee  
tyed too, t: Master Farneze, sweet virginie is that inuisible  
God-head that turns vs into Angells, that makes vs saints  
on earth and starres in heauen: heere Virgins seeme goodly,  
but there glorious: In heauen is no wooing[,] yet all there are  
715 louely: in heauen are no weddings[,] yet al there are  
louers.

On. Let us[,] sweet Madame[,] turne earth into heauen,  
by being all louers heere to.

Iul. So we doe[,] to an earthly heauen we turne it.

720 On. Nay[,] but deare Iulia, tel vs why fo much you hate,  
to enter into the lifts of this fame combat[,] Matrimonic?

Iul. You may well call that a combat, for indeede marriage is nothing elle, but a battaile of loue, a friendly fighting, a kinde of fauourable terrible warre: but you erre Onophrio  
725 in thinking I hate it[:] I deale by marriage as some Indians doe [by] the Sunne, adore it, and reuerence it, but dare not stare on it, for feare I be starke blinde: you three are batchellers, and being sicke of this maiden-head, count al thinges bitter, which the phisicke of a single life minnisters  
730 vnto you: you imagine if you could mak the armes of faire Ladies the spheres of your hearts, good hearts, then you were in heauen: oh but Batchilers[,] take heede, you are no sooner in that heauen, but you straite flip into hell.

Far. As long as I haue a beautifull Ladie to torment me,  
735 I care not.

Vre. Nor I[,] the sweetnes of her lookes shall make me rellifh any punnishment.

On. Except the punnishment of the horne[,] Vreenze, put that in.

740 Iul. Nay hee were best put that by: Lord, Lord, see what vnthrifts this loue makes vs? if he once but get into our mouthes, hee labours to turne our tongues to clappers, and to ring all in, at Cupids Church when we were better to bite off our tōgues, so we may thrust him out, Cupid is sworne enemie  
745 to time, & he that loofeth time I can tell you loofeth a friend.

Fa. I, a bald friend.

Iu. Therefore my good seruants[,] if you weare my liuerie, cast of this loose vpper coate of loue: bee afhamde to waite vppon a boy, a wag, a blinde boy, a wanton: My brother  
750 the Duke wants our companies, tis Idlenes and loue, makes you captaines to this solitarines, followe me & loue not, & ile teach you how to find libertie.

All. We obey to follow you, but not to loue you, no[,] renounce that obedience.

[Exeunt.]

Enter the Marqueffe and Furio.

755 Marq. Furio.

Fur. My Lorde.

721 Matrimonic] 726 [by] von Coll. eingesetzt. 745 a friend.] 747 if.]

Marq. Thy faith I oft haue tride, thy faith I credite[.]  
For I haue found it follid as the rocke:  
No babbling eccho fits vpon thy lips,  
760 For silence euen in speech, doth seale them vp.  
Wilt thou be trustie Furio to thy Lorde?

Fur. I will.

Marq. It is enough, those words I will,  
Yeelds sweeter musicke then the gilded sounds,  
Which chatting parrats[,] long tounge'd sicophants,  
765 Send from the organs of their siren voice.  
Griffill my wife thou seest beare in her wombe,  
The ioy of marriage: Furio[,] I protest,  
My loue to her is as the heate to fire,  
Her loue to mee as beautie to the Sunne,  
770 (Inseperable adiuncts):[] in one word,  
So dearely loue I Griffill, that my life  
Shall end, when she doth ende to be my wife.

Fur. Tis well done.

Marq. Yet is my bosome burnt vp with desires,  
775 To trie my Griffills patience, Ile put on  
A wrinkled forehead, and turne both mine eyes  
Into two balles of fire, and claspe my hand  
Like to a mace of Iron, to threaten death.  
But Furio[,] when that hand lifts vp to strike,  
780 It shall flie open to embrace my loue,  
Yet Griffill must not knowe this: all my words,  
Shall smack of wormewood, all my deeds of gall,  
My tongue shall iarre, my hart be musically,  
Yet Griffill must not knowe this.

Enter Griffill.

Fur.

Not for me.

785 Marq. Furio[,] My triall is thy secrecie,  
Yonder she comes: on goes this maske of frownes,  
Tell her I am angric: men men[,] trie your wiues,  
Loue that abides sharpe tempests, sweetely thriues.  
Fur. My Lorde is angry.

---

760 vp.] 765 voice.] 776 eyes.] 784 this?]



790 Grif. Angry? the heauē forefēd: with whō? for what?  
Is it with mee?

Fur. Not me.

Grif. May I presume,  
To touch the vaine of that sad discontent,  
Which fwels vpon my deare Lords angrie browe?

Marq. Away away!

Grif. Oh chide me not away,  
795 Your handmaid Griffill with vnuexed thoughts,  
And with an vnrepining foule, will beare  
The burden of all sorrowes, of all woe,  
Before the finallest grieffe ſhould wound you ſo.

Marq. I am not beholding to your loue for this,  
- 800 Woman I loue thee not, thine eyes to mine  
Are eyes of Baſilifkes, they murder me.

Grif. Suffer me to part hence, Ile teare them out,  
Becaute they worke ſuch treaſon to my loue.

Marq. Talke not of loue[,] I hate thee more the poyſon  
805 That ſtickes vpon the aires infected winges,  
Exhald vp by the hot breath of the Sunne.  
Tis for thy ſake that ſpeckled infamie,  
Sits like a ſcreech-owle on my honoured brest,  
To make my ſubiects ſtare and moeke at mee.

810 They ſweare theyle neuer bend their awfull knees  
To the baſe iſſue of thy begger wombe,  
Tis for thy ſake they curſe me, raile at me:  
Thinkſt thou then I can loue thee[?] (oh my foule)  
Why didſt thou bulde this mountaine of my ſhame,

815 Why lye my ioyes buried in Griffills name?

Gri. My gracious Lorde [—]

Marq. Call not me gracious Lorde,  
See woman[,] heere hangs vp thine aunceſtrie,  
The monuments of thy nobillitie,  
This is thy ruſſet gentrie, coate, and creſt[:]

820 Thy earthen honors I will neuer hide,  
Becaufe this bridle ſhall pull in thy pride.

---

794 Away away,] 806 Sunne,] 809 mee,] 810 knees,] 812 raile  
at me,] 816 Lorde.]

Grif. Poore Griffill is not proud of these attires,  
 They are to me but as your luerie,  
 And from your humble seruant[,] when you please,  
 825 You may take all this outside, which, indeede  
 Is none of Griffills, her best wealth is neede.  
 Ile cast this gaynesse of, and be content  
 To weare this ruffet brauerie of my owne,  
 For thats more warme then this. I shall looke olde,  
 830 No sooner in course freeze then cloth of golde.

Marq. Spite of my soule sheele triumph ouer mee.

Fur. Your gloue my Lord.

Marq. Cast downe my gloue againe,

Stoope you for it, for I will haue you stoope,  
 And kneele euen to the meanest groome I keepe.

835 Grif. Tis but my duetie[;] if youle haue me stoope,  
 Euen to your meanest groome my Lord ile stoope.

Marq. Furio[,] how flouently thou goest attir'd?

Fu. Why so my lorde?

Marq. Looke heere[,] thy shooes are both vntide,

840 Griffill[,] kneele you and tye them.

Fur.

Pardon me.

Marq. Quickly I charge you.

Grif. Friend[,] you doe me wrong,

To let me holde my Lord in wrath so long,

Stand still[,] Ile kneele and tye them: what I doe

Furio tis done to him and not to you.

Tyes them.

845 Fur. Tis so.

Marq. Oh strange[,] oh admirall patience,

I feare when Griffills bones sleepe in her graue,

— The world a second Griffill nere will haue.

Now get you in.

Grif. I goe my gracious Lord.

[Exit.

850 Marq. Didst thou not here her sigh, did not one frown  
 Contract her beautious forehead?

Fur.

I saw none.

---

826 neede,] 829 this,] 836 stoope,] 841 I charge you,] 844 in  
 der Bühnenanweisung Tye] Coll. 848 haue,] 851 forehead.]

Marq. Did not one drop fal downe frō sorrowes eies,  
To blame my heart for these her iniuries?

Fur. Faith not a drop, I feare sheele frowne on mee,  
855 For doeing mee seruice.

Marq. Furio[,] that ile trie,  
My voice may yet ore-take her: Griffill, Griffill?

Enter Griffill.

Fur. She comes at first call.

Grif. Did my Lorde call?

Marq. Woman[,] I cald thee not,  
I said this flauie was like to Griffill, Griffill,  
860 And must you therefore come to torture mee?

Nay stay[:] here's a companion fit for you.  
Thou vexest me, so doth this villaine to,  
But ere the Sun to his highest throne ascend,  
My indignation in his death shall end.

865 Grif. Oh pardone him my Lord, for mercies wings  
Beares round about the world the fame of Kings,  
Temper your wrath[,] I beg it on my knee,  
Forgiue his fault though youle not pardon mee.

Marq. Thanke her.

Fu. Thankes Madame.

Marq. I haue not true power,  
870 To wound thee with deniall: oh my Griffill,  
How dearely should I loue thee,  
Yea die to doe thee good, but that my subiects  
Upbraid me with thy birth, and call it base,  
And grieue to see thy Father and thy Brother  
875 Heau'de vp to dignities.

Grif. Oh cast them downe,  
And send poore Griffill poorely home againe,  
High Cedars fall, when lowe shrubs safe remaine.

Enter at the same doore Mario and Lepido.

Marq. Fetch me a cup of wine.

[Exit Griffill.

Fur. Shees a faint fure.

---

855 seruice?] 861 you,] 868 mee,] 870 deniall.] 878 Mari.  
statt Marq.] — Exit (ohne Griffill) steht hinter V. 877] Coll.

Marq. Oh Furio[,] now ile boast that I haue found  
— 880 An Angell vpon earth: thee shalbe croud  
The empresse of all women. Lepido?  
Mario? what was she that passed by you?

Both. Your vertuous wife.

Marq. Call her not vertuous,  
For I abhorre her, did not her swolne eyes  
885 Looke red with hate or scorne? Did she not curse  
My name or Furiões name?

Mari. No my deare Lord.

Marq. For he and I raild at her, spit at her,  
He burst her heart with sorrow', for I grieue  
To see you grieue that I haue wrong'd my state,  
890 By louing one whose basenes now I hate.

Enter Griffill with wine.

Come faster if you can; forbear Mario,  
Tis but her office: what she does to mee,  
She Shall performe to any of you three.  
He drinke[.]

895 Lep. I am glad to see her pride thus trampled downe[.]

Marq. Now serue Mario, then serue Lepido:  
And as you bowe to me, so bend to them.

Grif. He not deni't to win a diademe.

Mari. Your wisdome I commend that haue þe power  
900 To raise or throw downe as you smile or lower.

Grif. Your patience I commend that can abide,  
To heare a flatterer speake[,] yet neuer chide.

Marq. Hence, hence[!] dare you controule thē whome I grace[?]  
Come not within my sight.

Grif. I will obey,  
905 And if you please, nere more beholde the day.

[Exit.

Marq. Furio?

Fur. My Lorde.

Marq. Watch her where she goes,  
And marke how in her lookes this tryeall shewes.

Fur. I will[.]

[Exit.

---

879 found,] 891 can,] 893 three,] 894 *steht am Ende von* 892]  
906 Lorde,]

Marq. Mario, Lepido, I loath this Griffill,  
 910 As sicke men loath the bitterest potion  
 Which the Phisitions hand holdes out to them.  
 For Gods sake frowne vpon her when she smiles,  
 For Gods sake smile for ioy to see her frowne,  
 For Gods sake scorne her, call her beggers brat,  
 915 Torment her with your lookes, your words[,] your deedes,  
 My heart shall leape for ioy, that her heart bleeddes,  
 Wilt thou doe this Mario?

Mari. If you say,  
 Mario, doe this[,] I must in it obey.

Marq. I know you must, so Lepido[,] must you[.]  
 920 Tis well; but counsell me whats best to doe,  
 How shall I please my subiects? doe but speake,  
 He doe it though Griffills heart in sunder breake.

Lepi. Your subiects doe repine at nothing more,  
 Then to beholde Ianicola[,] her Father,  
 925 And her base brother lifted vp so high.

Mari. To banish them from Court were policie.

Marq. Oh rare, oh profound wisedome! deare Mario,  
 It forthwith shall be done, they shall not stay,  
 Though I may win by them a Kingdomes sway.

[Exit.

930 Lep. Mario[,] laugh at this.

Ma. Why so I doe.

Hedlong I had rather fall to miserie  
 Than see a begger rais'd to dignitie.

[Exeunt.

Enter Babulo singing with a boy after him.

Bab. Boy[,] how fits my rapier: la sol[,] la sol. &c.

Boy. It hangs as euen as a chandlers beame.

935 Bab. Some of them deserue to hang vpon a beame for  
 that euennes, boy[,] learne to giue every man his due, giue  
 the hangman his due, for hee's a necessary member.

Boy. Thats true, for he cuts of manie wicked members.

Bab. Hees an excellent barber, he shaues most cleanly[.]

940 But page[,] how dost thou like the Court?

Boy. Prettilie and so.

---

911 them,] 916 bleeddes,] 927 wisedome,] 929 sway,] 931 miserie.]  
 941 so,]

Bab. Faith so doe I[,] pretlie and so: I am wearie of being a Courtiour Boy.

Boy. That you cannot bee Master, for you are but a  
945 Courtiers man.

Bab. Thou saist true & thou art the Courtiers mans boy, so thou art a courtier in decimo sexto[,] in the least volume, or a courtier at the third hand, or a courtier by reuerfion, or a courtier three descents remoued, or a courtier in minoritie  
950 or an vnder Courtier or a courtier in posse, and I thie Master in esse.

Boy. A posse an esse non este argumentum[,] Master.

Bab. Thou hast to much wit to be so little, but imitation, imitation, is his good Lord and Master.

Enter Ianicola[,] Laureo and Furio.

955 Iani. Banisht from Court, oh what haue wee misdone?

Lau. What haue wee done, wee must bee thus disgraced?

Fu. I know not, but you are best packe, tis my Lords will, and thats law, I must vncase you: your best course is to fall to your owne trades.

960 Ba. Sirra, what art thou[?] a Broker?

Fu. No, how then? I am a Gentleman.

Ba. Th'art a Iewe, th'art a Pagan: how darst thou leaue them without a cloke for the raine, whē his daughter, and his sister, and my Mistris is the Kings wife?

965 Fu. Goe looke, sirra foole, my condition is to ship you too.

Bab. There's a ship of fooles ready to hoyft sayle[;] they stay but for a good winde and your company: ha ha ha, I wonder (if all fooles were banisht) where thou wouldst take shipping.

970 Ian. Peace Babulo, we are banisht from the Court.

Bab. I am glad, it shall ease me of a charge heere, as long as we haue good cloathes on our backes, tis no matter for our honesty, wee'll liue any where, and keep Court in any corner.

Enter Griffill.

• Ian. O my deere Griffill.

Gri. You from me are banisht,

975 But ere you leaue the Court, oh leaue I pray

---

951 esse:] 952 Master,] 961 then,]

- Your griefe in Griffls bosome, let my cheekes  
 Be watred with woes teares, for heere and heere,  
 And in the error of these wandring eyes,  
 Began your discontent: had not I been,  
 980 By nature painted thus: this had not been.  
 Do leaue the Court and care be patient,  
 In your olde cottage you shall finde content.  
 Mourne not becaufe these filkes are tane away,  
 You'll seeme more rich in a courle gowne of gray.  
 985 Fur. Will you be packing? when?  
 Lau. Friend[,] whats thy name?  
 Fur. Furio my name is, what of that?  
 Bab. Is thy name Furie? thou art halfe hang'd, for thou  
 hast an ill name.  
 Lau. Thy lookes are like thy name, thy name & lookes  
 990 Approoue thy nature to be violent.  
 Grif. Brother[,] forbear, hee's seruant to my Lord.  
 Ba. To him, M. spare him not an inch.  
 Lau. Princes are neuer pleas'd with subiects finnes,  
 But pitie those whom they are sworne to smite,  
 995 And grieue as tender mothers when they beate,  
 With kinde correction their vnquiet babes —  
 So should their Officers compassionate,  
 The misery of any wretches state.  
 Fur. I must obey my Master, though indeed  
 1000 My heart (that seemes hard) at their wrongs doth bleed.  
 = Pray get you gone, I say little, but you knowe my minde.  
 Bab. Little said is soone amended, thou say'st but little,  
 and that little will be mended soone[,] indeed, thats neuer,  
 and so the Prouerbe stands in his full strength, power and vertue.

Enter Marqueffe, Mario and Lepido, and attendantes.

- 1005 Fur. They will not goe my Lord.  
 Marq. Will they not goe?  
 Away with them, expell them from our Court!  
 Bafe wretches, is it wrong to aske mine owne?  
 Thinke you that my affection to my wife,

Is greater then my loue to publicke weale?

1010 Doe not my people murmure euerie houre,

{ That I haue rail'd you vp to dignities?

{ Doe not lewde Minstrels[,] in their ribalde rimes,  
Scofe at her birth, and delcant on her dower?

Ian. Alas my Lord, you knew her state before.

1015 Marq. I did, and from the bounty of my heart,

I rob'd my wardrop of all precious robes,

That she might shine in beautie like the Sunne,

And in exchange, I hung this russet gowne,

And this poore pitcher[,] for a monument,

1020 Amongst my costliest Iemmes: see heere they hang,

Griffill[,] looke heere, this gowne is vnlike to this?

Grif. My gracious Lord, I know full well it is.

Ba. Griffill was as pretty a Griffill in the one as in the  
other.

1025 Marq. You haue forgot these rags, this water pot.

Grif. With reuerence of your Highnes I haue not.

Ba. Nor I, many a good messe of water grewell has that  
yeelded vs.

Marq. Yes, you are proude of these your rich attyres.

1030 Grif. Neuer did pride keep pace with my desires.

Marq. Wel, get you on, part brieflie with your father.

Ian. Our parting shall be short: daughter[,] farewell.

Lau. Our parting shall be short. sister[,] farewell.

Ba. Our parting shall be short: Griffill[,] farewell.

1035 Ian. Remember thou didst liue when thou wert poor,

And now thou dost but liue, come sonne[,] no more.

Marq. See them without the Pallace Furio.

Fu. Good, yet tis bad.

[Exeunt with Furio.

Ba. Shall Furio see them out of the Pallace? doe you turne  
1040 vs out of doores? you turne vs out of doores then?

Marq. Hence with that foole, Mario[,] driue him hence.

Ba. He shall not neede, I am no Oxe nor Ass, I can goe  
without driuing: for al his turning, I am glad of one thing.

1032 [hort.] *ebenso* 1033 u. 1034. 1043 driuing.]

Erlanger Beiträge XV.



Lep. Whats that Babulo?

1045 Bab. Mary that hee shall neuer hit vs ith teeth with turning vs, for tis not a good turne. Follower[.] I must calthere you: I must giue ouer housekeeping, tis the fashion, farewell boy.

Boy. Marie farewell and be hang'd.

1050 Ba. I am glad thou tak'st thy death so patiently, farewell my Lord, adieu my Lady. Great was the wisdom of that Taylor, that sticht me in Motley, for hee's a foole that leaues basket making to turne Courtier: I see my destiny dogs me: at first I was a foole (for I was borne an Innocent),  
1055 then I was a traeller, and then a Basket-maker, and then a Courtier, and now I must turne basket-maker and foole againe: the one I am sworne to, but the foole I bestowe vpon the world, for Stultorum plena sunt omnia[.] adieu, adieu.

[Exit.

Mar. Farewell simplicity, part of my shame[.] farewell.

1060 Now Lady[.] what say you of their exile?

Gri. What euer you thinke good Ile not terme vile.

By this rich burthen in my worthles wombe,

Your hand-maide is so subiect to your will,

That nothing which you doe, to her seemes ill.

1065 Mar. I am glad you are so patient, get you in.

[Exit Gr.

Thy like will neuer be, neuer hath bin.

Mario, Lepido?

Mario. Lepi.

My gracious Lord.

Mar. The hand of pouerty held downe your states,

As it did Griffils, and as her I ray'd,

1070 To shine in greatnes sphere, so did mine eye,

Through gilt beames of your births, therefore me thinkes

Your soule should sympathize, and you should know,

What passions in my Griffils bosome flowe.

Faith tell me your opinions of my wife?

1075 Lep. She is as vertuous and as patient.

As innocence, as patience it selfe.

1046 turne, follower]

1051 Lady, great]

1056 againe,]

1059 farewell,]

1061 vile,]

1065 in,]

1073 flowe,]

Mari. She merits much of loue, little of hate,  
Onely in birth she is vnfortunate.

Marq. I, I, the memory of that birth doth kill me.  
1080 She is with childe you see: her trauaile past.  
I am determin'd she shall leaue the Court,  
And liue againe with olde Ianicola.

Both. Therein you shew true wisedome.

Marq.

Doe I indeed?

Deare friends[,] it shall be done, Ile haue you two  
1085 Rumour that presently, to the wide eares  
Of that newes-louing-beast[,] the multitude:  
Goe tell them for their sakes this shall be done.

Mari. With wings we flye.

Lep.

Swifter then time we run.

[Exeunt.

Marq. Begone[,] then: oh these times, these impious times,  
1090 How swift is mischiefe? with what nimble feete

Doth enuy gallop to doe iniury?

They both confesse my Griffls innocence,

They both admire her wondrous patience,

Yet in their malice and to flatter me,

1095 Head-long they run to this impiety.

Oh whats this world, but a confus'd throng

Of fooles and mad men, crowding in a thrust

To shoulder out the wise, trip downe the iust.

But I will try by selfe experience,

1100 And shun the vulgar sentence of the base.

If I finde Griffl strong in patience,

— These flatterers shall be wounded with disgrace,

And whilst verse liues, the same shall neuer dye.

— Of Griffls patience, and her constancy.

[Exit.

Enter Vreenze and Onophrio at seuerall doores, and Farneze in the  
mid't.

1105 Far. Onophrio and Vreenze[,] early met. euery man take

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1079 mirth] *Coll. Ebd. me.*] 1080 see,] 1086 multitude,] 1089 im-  
pious times,] 1100 base,] 1104 Farnezic] *in der Bühnenanweisung*  
*nach dieser Zeile.*

his stand, for there comes a most rich purchase of mirth:  
Emulo with his hand in a faire scarfe, and Iulia with him,  
she laughs apace, and therefore I am sure hee lyes apace.

Enter Emulo with Iulia.

Ono. His arme in a scarfe? has he been fighting?

1110 Far. Fighting? hang him[,] coward.

Vre. Perhaps he does it to shew his scarfe.

Far. Peace, heere the affe comes: stand aside, and see him  
curuet.

Iul. Did my new married coufen[,] Sir Owen[,] wound you  
1115 thus?

Emu. Hee certes! As he is allyed to the illustrious Iulia,  
I liue his deuoted, as Signior Emuloes enemy, no adulatory  
language can redeeme him from vengeance: if you please my  
most accomplisht Mistris, I will make a most palpable demon-  
1120 stration of our battaile.

Iul. As palpably as you can good seruant.

Ono. Oh she gullles him simply.

Far. She has reason, is he not a simple gull?

Vre. Sound an allarum ere his battle begin.

1125 Far. Peace, fa, fa, fa.

Emu. Sir Owen and my selfe encountring, I vailde my  
vpper garment, and enriching my head againe with a fine  
veluet cap, which I then wore, with a band to it of Orient  
Pearle and Golde, and a foolish sprig of some nine or ten  
1130 pound price, or so, wee grewe to an emparleance.

Far. Oh ho[,] ho, this is rare.

Iul. You did wisely to conferre before you combated.

Emu. Uerily we did so, but falling into the handes of bit-  
ter words, we retorted a while, and then drew.

1135 Ono. True, his gloues to saue his hands.

Vre. No, his hand-kercher to wipe his face.

Far. He sweat pittifully for feare, if it were true: if [—]

Emu. I was then encountred with a pure Toledo filuered:  
and eleuating mine arme, in the drawing (by Iesu sweete Ma-  
1140 dame, my rich cloake[,] loaded with Pearle, which I wore at

---

1112 comes,]      1116 certes, as]      1137 if,]

your filter Griffiths bridall. I made it then (by God) of meere purpose, to grace the Court, and so fourth) that foolish garment dropped downe: the buttons were illustrious and resplendent diamonds, but its all one.

1145 Far. Nay, they were all scarce one.

Emu. Diuine Lady[,] as I said, we both lying,

Fa. Ile be sworne[,] thou dost.

Emu. I must recognize and confesse, very generouſlie, and heroycallie at our ward, the welſh Knight[,] making a very  
1150 desperate thrust at my bosome, before God[,] fairely mist my imbroydered lerkin that I then wore, and with my ponyard vapulating and checking his engine downe, it cut mee a payre of very imperiall cloth of golde hose, at least thus long thwart the cannon, at least.

1155 Iul. And mist your leg?

Fa. I, and his hose too.

Emu. And mist my leg (moſt bright ſtarre):[] which aduantageous ſigne I ( ) this legge, (hauing a fayre carnation ſilke ſtocking on) ſtumbled, my ſpangled garters in that  
1160 imprifion fell about my feete, and he[,] fetchig a moſt valarous and ingenious careere, innaded my Rapier hand, entred this gilded fort, and in that paſſado vulnerated my hand thus deepe[,] I proteſt, and conteſt heauen.

Iul. No more, its too tragicall.

1165 Emu. I conclude, I thought (by the Synthereſis of my ſoule) I had not been imperiſhed, till the blood[,] ſhewing his red tincture, at the top of a faire enueloped gloue, funke along my arme, & ſpoil'd a rich waſtecoate wrought in ſilke and golde, a toy &c.

1170 Far. Hee'll ſtrip himſelfe out of his ſhirt anone. For Gods ſake[,] ſtep in.

Emu. My opinion is I ſhall neuer recuperate the legitimate office of this member[,] my arme.

All 3. Signior Emulo.

1175 Emu. Sweet and accompliſht Signiors.

Far. Ha[,] ha, Madame[,] you had a pitiful hand with this foole, but ſee he is recovered.

---

1141 bridall,] 1170 anone, for]



- Iu. But seruant[,] where is your other hand?  
 Ono. See sweet mistris[,] one is my prisoner.  
 1180 Vre. The other I haue tane vp with the fine finger.  
 Iul. Looke in his scarfe Farneze for an other, hee has a  
 third hand, and tis pitifully wounded hee tels me, pitifully,  
 pitifully.  
 Far. Wounded? oh palpable! come[,] a demonstration of it.  
 1185 Ono. Giue him your larded cloake Signior to stop his  
 mouth, for he will vndoe you with lyes.  
 Vre. Come Signior, one fine lye now to apparrell all these  
 former, in some light farcenet robe of truth: none, none, in this  
 mint?  
 1190 Iul. Fye seruant, is your accomplisht Courtship nothing  
 but lyes?  
 Ono. Fye Signior, no musicke in your mouth, but battles,  
 yet a meere milke-sop.  
 Vre. Fye Emulo, nothing but wardrop, yet heare all your  
 1195 trunckes of suites?  
 Far. Fye Signior, a scarfe about your necke, yet will not  
 hang your selfe to heare all this?  
 Iul. Seruant[,] I discharge you my seruice, Ile entertaine  
 no braggarts.  
 1200 Ono. Signior, we discharge you the Court, wee'l haue no  
 gullies in our company.  
 Far. Abram[,] we caltheere you our company, wee must haue  
 no minnions at Court.  
 Emu. Oh patience[,] bee thou my fortification: Italy[,] thou  
 1205 spurnest me for vttering that nutriment, which I sucked from  
 thee.  
 Fa. How Italy? away you ideot: Italy infects you not,  
 but your owne diseased spirits: Italy? out you froth, you  
 scumme! Because your soule is mud, and that you haue  
 1210 breathed in Italy, you'll say Italy haue defyled you: away  
 you bore, thou wilt wallow in mire in the sweetest countrie  
 in the world.  
 Emu. I cannot conceipt this rawnes:

1184 wounded, oh palpable,  
 because]

1200 yoy] *Coll.*

1209 scumme,

- Italy[,] farewell, Italians[,] adue.  
 1215 A vertuous foule abhorres to dwell with you.  
 [Exit.  
 All. Ha[,] ha[,] ha: Laugh.  
 Enter Marqueffe and Sir Owen.  
 Iu. Peace seruants, here comes the Duke[,] my brother.  
 Marq. Loe coufen[,] heere they be: are yee heere Gentle-  
 men?  
 And Iulia you too? then Ile call your eyes,  
 1220 To testife, that to Sir Meredith,  
 I doe deliuer heere foure sealed bondes:  
 Coze[,] haue a care to them, it much behooues you,  
 For Gentlemen, within this parchment Iyes,  
 Fiue thousand Duckets[,] payable to him,  
 1225 Inst foureteene daies before next Penticoast.  
 Coze[,] it concernes you, therefore keep them safe.  
 Owen. Fugh, her warrant her I shall log them vñ from  
 Sunne and Moone, and seauen starres too I hobe, but harg  
 you cozen Marqueffe.  
 1230 Marq. Now, whats the matter?  
 Ow. A poxe on it[,] tis sealde matter, well, well pray  
 cozen Marqueffe, vse her Latie Gril'il a good teale better, for  
 as God vdge me, you hurd Sir Owen out a cry by maging  
 her sad and powd so, see you?  
 1235 Marq. Hurt you? what harme or good reape you thereby?  
 Owen. Harme, yes by Gods lid, a poggie teale of harme,  
 for loog you cozen, and cozen Iulia, & Shentlemen awl, (for  
 awl is to know her wifes case) you know her tag to wife the  
 widdow Gwenthyan.  
 1240 Marq. True cozen[,] & fhee's a vertuous gentlewoman.  
 On. One of the patientest Ladies in the world.  
 Vre. Shee's wondrous beautifull & wondrous kinde.  
 Far. Shee's the quietest woman that ere I knew, for good  
 heart, fhee'll put vp any thing.  
 1245 Iul. Cozen[,] I am proude that you are sped so well.  
 Ow. Are you? by God[,] so are not I. Ile tel you what

cozen Marqueffe, you awl know her wel, you know her face  
is liddle faire & smug, but her has a tung goes lingle iangle,  
lingle iangle, petter and worfe then pelles when her houle  
1250 is a fire: patient? ha[,] ha[,] fir Owen shall tag her heeles  
and run to Wales, and her play the tiuell so out a cry ter-  
rible[,] a pogs on her[,] la.

Iul. Why cozen[,] what are her quallities that you so com-  
mend her?

1255 Ow. Commend her? no by God[,] not I, ha[,] ha: is know  
her quallities petter and petter, fore I commend her: but  
Gwenthian is worfe and worfe out a cry, owe out a cry  
X worfe, out of awl cry, thee's fear'd to be made fool as Griffill  
is, & as God vdge me, her mag fine pobbie foole of Sir Owen.  
1260 Her fhide & fhide, & prawle & seoulde, by God[,] and seradge  
terrible fomtime, owe[,] & haid her wil doe what her can,  
ha[,] ha[,] ha, and fir Owen were hanfome pacheler agen! Pray  
cozen Marqueffe[,] tag some order in Griffill, or tedge fir Owen  
to mag Gwenthians quiet and tame her.

1265 Mar. To tame her? that Ile teach you presently.

You had no fooner spake the word of Taming,  
But mine eye met a speedy remedie,  
See cozen[,] heere's a plot where Ofiers grow,  
The ground belongs to olde Ianicula

1270 (My Griffills father)[:] come Sir Meredith,  
Take out your knife[,] cut three and so will I.  
So, keep yours cozen[,] let them be safe laide vp,  
These three (thus wound together) Ile preferue.

Ow. What shall her doe now with these? peate and knog  
1275 her[,] Gwenthian?

Enter Mario.

Marq. You shall not take such counsaile from my lips.  
How now Mario? what newes brings thee hither  
In such quicke haste?

Mari. Your wife (my gracious Lord)  
X Is now deliuered of two beautious twins,

---

1259 Sir Owen, her]	1262 agen, pray]	1265 presently,]
1271 so will I.]	1276 lips,]	1278 in]

1280 A sonne and daughter.

Marq. Take that for thy paines,  
Not for the ioy that I conceiue thereby,  
For Griffill is not gracious in the eye  
Of those that loue me, therefore I must hate  
Those that doe make my life vnfortunate.

1285 And thats my children: must I not Mario?  
Thou bowest thy knee, well, well I know thy minde.  
Uertue in villaines can no succour finde.

A sonne and daughter? I by them will prooue,  
My Griffills patience better, and her loue:

1290 Come Iulia, come Onophrio, coze[,] farewell.  
Referue those wandes, these three Ile beare away.

When I require them backe, then will I shew  
How easily a man may tame a shrew.

[Exeunt.]

Ow. Ha[,] ha[,] ha, tame a shrew, owe tis out a cry ter-  
1295 rible hard, and more worse then tame a mad pull, but whad  
meane her cozen to mag her cut her wands? ha[,] ha, God  
vdge me[,] tis fine knag, I see her knauery now, tis to pang  
Gwenethyans podie and she mag a noife & prabble: Is not so?  
by Gods lid so, & Gwenethian, sir Owen will knog you before  
1300 her abide such horrible doe.

Enter Gwenethian and Rice.

Gods lid[,] here her comes. Terdawgh Gwenethian[,] terdawgh.

Gwe. Terdawgh whee, Sir Owen[,] Terdawgh whee.

Owen. Owe, looge heere, fine wandes Gwenethyan, is not?

Gwe. Rees[,] tag them and preag them in peeces.

1305 Ric. What say you forsooth?

Gwe. What say you forsooth? you saucie knaue, must her  
tell her once, and twice, and thrice, and foure times, what to  
doe? preag these wands.

Ow. Rees is petter preake Rees his pate: heere Rees[,] carry  
1310 her home.

Ri. Would I were at gallowes, so I were not heere.

Gwen. Doe and her tare, doe and her tare, see you now,

1287 finde,]

1290 farewell,]

1291 away,]

1311 heere:]



what shall her doe with wands? peate Gwenthyan podie and  
mag Gwenthyan put her finger in me hole: ha, by God[.] by  
1315 God, is seradge her eies out that tudge her, that tawg to her,  
that loog on her, marg you that Sir Owen?

Owen. Yes, her marg hur. Rees[.] pray marg her Ladie.

Ri. Not I sir[.] thee'll set her markes on me then.

Gwen. Is prade? is prade? goe too Rees, Ile Rees her, you  
1320 tawg you.

Owen. Pray Gwenthien[.] bee patient, as her cozen Griffill is.

Gwe. Griffill owe? owe? Griffill? no[.] no, no, no: her shall  
not mag Gwenthian such ninny pobbie foole as Griffill, I say  
1325 preage her wandes.

Owen. Gods plude[.] is pought her to peate duft out of her  
cloag and parrels.

Gwe. Peate her cloag and parrels? fie, fie, fie, tis lye Sir  
Owen[.] tis lye.

1330 Ri. Your worfhip may stab her, she giues you the lye.

Ow. Peace Rees, goe to. I pought them indeede to mag  
her horfe run and goe a mightie teale of pace, pray let Rees  
tag her in good Gwenthian?

Gwen. Rees[.] beare in her wandes becaufe Sir Owen beg so  
1335 gently.

Owen. Goe Rees, goe locke them vp in a pox or theft, goe.

Ri. You shall not need to bid me goe, for Ile run.

[Exit.

Owen. I pought them for her horfe indeede, for heere was  
her cozen Marquesse and prought her pondes and scriblings  
1340 heere for her money: Gwenthyan[.] pray keepe her pondes  
and keep her wifely: Sirra Gwenthyan[.] is tell her praue  
newes, Griffill is prought to bed of liddle fhentleman and  
fhentlewoman: (is glad out a cry[.] speag her faire) yes  
truely[.] Griffill is prought a bed.

1345 Gwen. Griffills[.] no podie but Griffills? what care I for  
Griffill: I say if Sir Owen loue Gwenthyan, shall not loue  
Griffill nor Marquesse so, see you now?

Ow. God vdge me, not loue her cozen? is shealous? owe

is fine trig, not loue her cozen? God vdge me[,] her wil, and  
1350 hang her felfe, see you now?

Gwe. Hang her felfe, owe, owe, owe, Gwenthians tother  
hufband is feawrne to fay hang her felfe: hang her felfe?  
owe owe, owe owe.

Ow. Gods plude, what cannot get by prawles, is get by  
1355 owe, owe[,] owe, is terrible Ladie, pray be peace, and cry no  
more owe, owe, owe. Tawfone Gwenthians, God vdge me[,]  
is very furie.

Gwen. O mon Iago, mon due, hang Gwenthians?

Ow. Adologo whee Gwenthian bethogh, en Thonigh, en  
1360 moyen due.

Gw. Ne vetho en Thonigh, Gna wathe gethla Tee, hang  
Gwenthians?

Owen. Sir Owen fhall fay no more hang her felfe, be out  
a cry still and her fhall pye her new eard to ride in, & two  
1365 new fine horfes, and more plew coates and padges ta follow  
her heeles, see you now?

Gwen. But will her fay no more hang her felfe?

Enter Rice.

Ow. Oh no more, as God vdge mee[,] no more, pray leaue,  
owe, owe, owe.

1370 Ri. Tannekin the Froe hath brought your Rebato, it comes  
to three pound.

Ow. What a pestilence[,] is this for Gwenthian?

Gwe. For her neg, is cald repatoes, Gwenthian weare it  
heere, ift not praue?

1375 Owen. Praue? yes is praue, tis repatoes I warrant her:  
I[,] patoes money out a erie, yes tis praue. Rees[,] the preece?  
Rees[,] the preece?

Ri. The Froe fir faies fue pound.

Owen. Ha[,] ha[,] ha, [fue] pound, Gwenthian[,] pray doe  
1380 not pye it.

Gwen. By God vdge me[,] her fhall pye it.

Owen. God vdge me[,] her fhall not.

Gwen. Shall not? Rees[,] tag her away, I fay her fhall[,]  
and weare it pye and pye.

1356 owe, Tawfone] 1376 praue,] 1378 fue] *Coll. ändert in three.*  
1379 owen] *Ebd.* fue] *Coll. schiebt three ein.* 1382 owen].

1385 Owen. Then mag a pobbie foole of Sir Owen indeed: Gods plude[,] fhall? I fay fhal not: fue pound for puble, for patoes: here there, fo tag it now, weare it now powte her neg, fhall pridle fir Owen[,] ha?

Ri. Oh rare fir Owen, oh pretious Knight, oh rare Sir Owen.

1390 Gwe. Out you rafkals, you prade and prade, ile prade your neaces.

Ri. Oh rare Madame, oh pretious Madame, O God, O God, O God, O.  
[Exit.]

Gwe. Is domineere now, you teare her ruffes and repatoes, 1395 you preake her ponds? Ile teare as good pondes, and petter too, and petter too.

Ow. Owe Gwenthyan, Cods plude[,] is fue thoufand duckets, hold[,] hold[,] hold, a pogs on her pride, what has her done?

Gw. Goe loog, is now paide for her repatoes, ile haue 1400 her willes & defires, ile teadge her pridle her Lady: Catho vrogge, Ne vetho, en Thlonigh gna wathee Gnathla tee.

[Exit.]

Owen. A breath vawer or no Tee: pridle her, fir Owen is pridled I warrant: widdows[!] (were petter Gods plude marry whoore) were petter be hang'd and quarter, then marry wi- 1405 dowes as God vdge me: Sir Owen[,] fall on her knees, & pray God to tag her to her mercy, or elfe put petter minde in her Lady: awl prittifh Shentlemans tag heede how her marry fixen widowe.

Sir Owen ap Meredith can rightly tell,

✓ 1410 A fhrewes fharpe tongue is terrible as hell.

[Exit.]

Enter Marqueffe and Furio with an infant in his armes.

Marq. Did fhe not fee thee when thou took't it vp?

Fur. No, fhe was faft a fleepe.

Marq. Giue me this bleffed burthen; pretty foole[,]

With what an amiable looke it fleepes,

1415 And in that flumber how it sweetly fmiles,  
And in that fmile how my heart leapes for ioy:  
Furio[,] Ile turne this circle to a cradle,

---

1386 fue] Collier ändert auch hier in three. 1402 owen.] fir owen]  
1405 owen] 1409 owen] 1413 burthen,]

To rocke my deare babe: A great Romaine Lord,  
Taught his young Sonne to ride a Hobby-horfe.

1420 Then why should I thinke scorne to dandle mine:

Furio[,] beholde it well, to whom ist like?

Fur. You, there's your nose and blacke eye-browes.

Enter Mario.

Marq. Thou dost but flatter me, heere comes Mario,  
I know Mario will not flatter me.

1425 Mario, thy opinion, view this childe,

Doth not his lips, his nose, his fore-head,

And every other part resemble mine?

Mari. So like my Lord, that the nice difference,  
Would stay the iudgement of the curioust eye.

1430 Marq. And yet me thinkes I am not halfe so browne.

Mari. Indeed your cheekes beare a more lively colour[.]

Marq. Furio, play thou the nurse, handle it softly.

Fur. One were better get a dosen then nurse one.

Marq. Mario[,] step to Griffill[,] shee's a sleepe,

1435 Her white hand is the piller to those cares,

Which I vnghently lodge within her head:

Steale thou the other childe and bring it hither.

If Griffill be awake and striue with thee,

Bring it perforce, nor let her know what hand,

1440 Hath rob'd her of this other, haste Mario.

Mari. I flie[,] my grations Lord.

[Exit.

Marq.

Run flatterie.

Because I did blaspheme and cal it browne,

This Parrafitte eride (like an Eccho) browne.

Fur. The childe is faire my Lord, you were nere so faire[.]

1445 Marq. I know tis faire, I know tis wondrous faire.

Deare prettie infant[,] let me with a kisse,

Take that dishonor off, which the foule breath

Of a prophane flauie, laide vpon thy cheekes;

Had but I said my boy's a Blackamoore,

1450 He would haue damn'd himselfe and so haue swore.

---

1419 Hobby-horfe.] 1424 me.] 1436 head.] 1437 hither.] 1441 Run  
flatterie,] *beginnt den folgenden Vers. Coll.* 1445 wondrous faire,]

Enter Griffill and Mario with a childe.

Grif. Giue me mine infant, where's my other babe?  
 You cannot plaie the nurse, your horred eyes  
 Will fright my little ones, and make them erie.  
 Your tongue's too ruffe to chime a lullabie:  
 1455 'Tis not the pleasure of my Lord I know,  
 To loade me with such wrong.

Mari. No, I vnloade you. Scoffingly.

Marq. Giue her her childe Mario and yet staie;  
 Furio[,] holde thou them both. Griffill forbear,  
 — You are but nurse to them, they are not thine.  
 1460 Gri. I know my gracious Lord[,] they are not mine,  
 I am but their poore nurse I must confesse,  
 Alas[,] let not a nurse be pittilesse.  
 To see the colde ayre make them looke thus bleake,  
 Makes me shed teares because they cannot speake.  
 1465 Marq. If they could speake, what thinke you they would  
 say?

Gri. That I in all things will your wil obey.

Marq. Obay it then in silence: shall not I  
 Bestowe what is myne owne, as likes me best?  
 Deliuer me these brats: come presse me downe,  
 1470 With weightie infamie: heere is a loade  
 Of shame, of speckled shame: O God[,] how heauie  
 An armefull of dishonour is? heeres two,  
 Griffill[,] for this ile thanke none els but you.  
 Which way so ere I turne I meete a face,  
 1475 That makes my cheekes blush at mine owne disgrace  
 This way or this way, neuer shall mine eye  
 Looke thus, or thus: but (oh me) presentlie,  
 (Take them for Gods sake Furio) presentlie  
 I shall spend childish teares: true teares indeed.  
 1480 That thus I wrong my babes and make her bleed.  
 Goe Griffill[,] get you in.

Gri. I goe my Lorde.  
 Farewell sweet sweet deare babes, so you were free,  
 Would all the worlds cares might be throwne on me.

---

1457 staie,] 1458 both,] 1473 you,] 1480 bleed,]

Mar. Ha, ha, why this is pleasing harmonic.

1485 Fu. My Lord[,] they'le wrastle, what shall I doe with them?

Marq. Tell her thou must prouide a nurse for them[.]

Comes she not backe Mario?

Mari. No my Lord.

Marq. Tush, tush, it cannot be but shee returne,

I know her bosome beares no marble heart,

1490 I knowe, a tender Mother cannot part,

With such a patient soule, from such sweet forles,

She stands and watches sure, and sure she weepes,

To see my seeming flintie breast. Mario[.]

Withdraw with me: Furio[.] stay thou heere still,

1495 If she returne, seeme childish, and denie

To let her kisse or touch them.

[Exeunt.

Fur. Faith not I:

\* I haue not such a heart; and shee aske to touch them, Ile  
deny it because ile obey my Lord, yet she shall kisse and  
touch them to, because Ile please my Ladie: alas, alas, prettie  
1500 fooles[.] I loue you well[.] but I would you had a better Nurse.

Enter Griffill stealingly.

Grif. A better Nurse: seek'ft thou a better Nurse?

A better Nurse then whome?

Fu. Then you, away.

Grif. I am their Mother[:] I must not away.

Looke, looke, good Furio[.] looke they smile on mee,

1505 I know poore hearts[.] they feare to smile on thee.

I prithee let me haue them.

Fu. Touch them not.

Gri. I prie thee let me touch them.

Fu. No: Hands off.

Gri. I prie thee gentle Furio[.] let me kisse them.

Fu. Not one kisse for a Kings crowne.

1510 Grif. Must I not kisse my babes: must I not touch them?

Alas[.] what sin so vile hath Griffil done

That thus she should be vex'd? not kisse my infants?

1493 breast,]

1497 heart,]

1503 away,]

1505 thee,]

1509 crowne:]

Who taught thee to be cruell gentle churle,  
What muft thou doe with them?

Fu. Get them a nurfe. \*  
1515 Gri. A Nurfe[,] alacke, what Nurfe? where muft fhee dwell[?]

Fu. I muft not tell you till I know my felfe.

Gri. For Gods fake[,] who muft Nurfe them[?] doe but name her,

And I will fweare thofe fire eyes doe fmile,  
And I will fweare that which none els will fweare,  
1520 That thy grim browes, doe mercies liuerie weare.

Fu. Chooſe you.

Enter Marqueſſe, ſtanding aſide.

Gri. Oh God, oh God, might Griffill haue her choice[,]  
My babes ſhould not be ſcard with thy diuils voice.  
Thou get a Nurfe for them? they can abide,  
1525 To taſte no milke but mine[,] come, come Ile chide,  
In faith you cruell man, Ile chide indeede,  
If I growe angrie.

Fu. Do[,] do[,] I care not.

Marq. To chide & curſe thy Lord thou haſt more need[.]

Gri. Wilt thou not tell me who ſhall be their Nurfe?  
1530 Fu. No.

Gri. Wilt thou not let me kiſſe them?

Fu. No[.] I ſay.

Gri. I prithee let my teares, let my bow'd knees,  
Bend thy obdurate hart, ſee heer's a fountaine,  
Which heauen into this Alablaster bowels,  
1535 Inſtil'd to nourifh them: man[,] theyle crie,  
And blame thee that this ronnes ſo lauiſhly,  
Heres milke for both my babes[,] two breſts for two.

Marq. Poore babes[,] I weep to ſee what wrong I doe.

Gri. I pray thee let them ſuck, I am moſt meete  
1540 To play their Nurfe: theyle ſmile and ſay tis ſweet,  
Which ſtreames frō hence. If thou doſt beare them hēce,  
My angrie breſts will ſwell, and as mine eyes

---

1516 my felfe,] 1520 weare,] 1541 hence, if]

Lets fall salt drops, with these white Necter teares,  
They will be mixt: this sweet will then be brine,  
1545 Theyle crie[.] Ile chide and say the sinne is thine.

Fu. Mine armes ake mightily, and my heart akes:

Marq. And so doth mine: sweet sounds this discord makes.

Fu. Heere Madame[.] take one, I am weary of both, touch  
it and kisse it to, its a sweet childe. I would I were rid of  
1550 my miserie, for I shall drowne my heart, with my teares that  
fall inward.

Grif. Oh this is gentlie done[!] this is my boy,  
My first borne care: thy feete that nere felt ground,  
Haue traueled longest in this land of woe,

1555 This worlds wildernes, and hast most neede  
Of my most comfort: oh I thanke thee Furio,  
I know I should transforme thee with my teares,  
And melt thy adamantine heart like waxe.  
What wrong shall these haue to be tane from mee?

1560 Mildely intreate their Nurse to touch them mildely,  
For my soule tels me, that my honoured Lord,  
Does but to trie poore Griffills constancie,  
Hees full of mercie[.] iustice, full of loue.

Marq. My cheekes doe glow with shame to heere her speake,  
1565 Should I not weepe for ioy[.] my heart would breake,  
And yet a little more Ile stretch my tryall.

Enter Mario and Lepido.

Mario, Lepido?

Both. My gracious Lord?

Marq. You shall be witnesse of this open wrong.  
I gaue strait charge, she should not touch these brats,  
1570 Yet has she tempted with lasciuious teares,  
The heart of Furio, see she dandles them.  
Take that childe from her: stay, stay, ile commend,  
That pittie in thee which Ile reprehend.

Fu. Doe.

1575 Marq. Dare you thus contradict our strait commaund[?]

---

1546 *Nach* mightily *steht ein Punkt, und die folgenden Worte*  
*stehen in einer neuen Zeile.* 1549 childe,] 1555 neede,] 1558 waxe,]  
1559 mee,] 1571 them,] 1573 reprehend.] *Coll.*



But heeres a trustie groome, out hipocrite,  
I shall doe Iustice wrong to let thee breath,  
For disobaying me.

Grif. My gracious Lord,

Marq. Tempt me not Syren: since you are so louing,  
1580 Hold you[,] take both your children, get you gon.  
Disrobe her of these rich abiliments,  
Take downe her hat, her pitcher and her gowne,  
And as she came to me in beggerie,  
So driue her to her fathers.

Mari. My deare Lorde.

1585 Marq. Uex me not good Mario[:] if you woe me,  
(Or if you shed one teare) to pittie her,  
Or if by any drift you succour her,  
You loose my fauour euerlastingly.

Both. We must obey since there's no remedye.

1590 Marq. You must be villaines[,] theres no remedie.  
Mario, Lepido, you two shall helpe,  
To beare her children home.

Gri. It shall not neede[,]

I can beare more.

Marq. Thou bearest too much indeed.

Gri. Come, come sweet lambes[,] wee'll laugh and liue  
content

1595 Though from the Court we liue in banishment.  
These rich attyres are for your mother fit,  
But not your nurse, therefore Ile off with it.

Marq. Away with her I say.

Grif. Away, away?

Nothing but that colde comfort[?] wee'll obay,  
1600 Heauen smile vpon my Lord with gracious eye.

Marq. Driue her hence Lepido.

Lep. Good Madame[,] hence.

Gri. Thus tyranny oppresseth innocence.

Thy lookes seeme heauy, but thy heart is light,  
For villaines laugh when wrong oppresseth right.

[Runs to him.

1579 Syren,] 1580 gon,] 1588 euerlastingly,] 1600 eye,]  
1602 innocence,] 1604 *In der Bühnenanweisung* Run] Coll.

1605 Muft we then be driuen hence: Oh fee my Lord,  
Sweet prettie foolles[,] they both fmil'd at that word.  
They fmile as who fhould fay indeede[,] indeede,  
Your tongue cryes hence, but your heart's not agree'd.  
Can you thus part from them? in truth I know,

1610 Your true loue cannot let thefe infants goe.

Marq. Shee'll tryumph ouer me[,] doe what I can.

[Turnes from her.

Mari. Good Madame[,] hence.

Gri.

Oh fend one gracious fmile

Before we leaue this place: turne not away,  
Doe but looke backe, let vs but once more fee

1615 Thofe eyes, whole beames fhall breath new foules in three,  
It is enough[:] now weele depart in ioy.

Nay be not you fo cruell: fhould you two  
Be thus driuen hence, truft me Ide pittie you. )

Marq. Difrobe her prefently.

Both.

It fhall be done.

1620 Griffi. To worke fome good deede thus you would not  
runne.

[Exeunt.

Marq. Oh Griffill[,] in large Carraeters of golde,  
Thy vertuous[,] lacerd fame fhall be enroulde.  
Tell me thy iudgement Furio of my wife?

Fu. I thinke my Lord[,] fhee's a true woman, for fhee  
1625 loues her children, a rare wife, for fhee loues you, (I beleeeue  
you'll hardly finde her match) and I thinke fhee's more then  
a woman, becaufe fhee conqueres all wrongs by patience. )

Mar. Yet once more will I trye her, prefently  
He haue thee goe to olde Ianicolaes,

1630 And take her children from her, breed fome doubt,

(By fpeeches) in her, that her eyes fhall neuer  
Beholde them more: beare them to Pania,

Commend vs to our brother, fay from vs,  
That we defire him with all kinde respect,

1635 To nurfe the infants, and withall conceale,

---

1608 agree'd.] 1616 ioy.] 1617 cruell.] 1622 enroulde.]

Their parentage from any mortall eare.

I charge thee on thy life[,] reueale not this,

I charge thee on thy life, be like thy name.

(When thou comst to her) rough and furious.

1640 Fur. Well, I will: It's far from Saluce to Pauia, the children will cry, I haue no teates you know, twere good you thought vpon it.

Marq. There's golde.

Fu. That's good.

1645 Marq. Prouide them nurfes.

Fu. That's better, I will and I can.

[Exit Furio.

Marq. Away! Though I dare trust thy secrecy,

Yet will I follow thee in some disguise,

And try thy faith, and Griffils constancy:

1650 If thou abide vnblemisht, then I sweare,

I haue found two wonders that are fildome rife.

A trusty seruant, and a patient wife.

[Exit.

Enter Ianicola and Laureo, with burdens of Officers.

Lau. Father[,] how fare you?

Ian.

Uery well my sonne,

This labour is a comfort to my age.

1655 The Marquesse hath to me been mercifull,

In sending me from Courtly delicates,

To taste the quiet of this country life.

Lau. Call him not mercifull, his tyranny

Exceedes the most inhumaine.

Ian.

Peace my sonne.

1660 I thought by learning thou hadst been made wise,

But I perceiue it puffeth vp thy soule.

Thou takst a pleasure to be counted iust,

And kicke against the faults of mighty men:

Oh tis in vaine, the earth may euen as well

1665 Challenge the potter to be partiall,

For forming it to sundry offices:

1636 eare,] 1647 Away, though] 1651 A haue] Coll. 1654 age,]  
1661 soule,]

Alas the errour of ambitious fooles!  
How fraile are all their thoughts, how faint, how weake?  
Thosē that doe striue to iustle with the great,  
1670 Are certaine to be bruz'd, or soone to breake.  
Come, come mell with our Officers, heere let's rest,  
This is olde homely home, & that's still best.

Enter Babulo with a bundle of Officers in one arme and a childe in  
another, Griffill after him with another childe.

Bab. Hufh, hufh, hufh, hufh, and I daunce mine own  
childe, and I dance mine owne childe, &c: ha[,] ha, whoop  
1675 olde Master, so ho[,] ho, looke heere: and I dance mine own  
childe, &c. Heere's sixteene pence a weeke, and sixteene  
pence a weeke, eight groates, sope and candle. I met her in  
Offier groue, crying hufh, hufh, hufh, hufh: I thought it had  
been some begger woman, because of her pitcher, for you  
1680 know they beare such household stuffe, to put drinke and por-  
rage together, and I dance mine, &c.

Lau. Oh father[,] now forswear all patience,  
Griffill comes home to you in poore array,  
Griffill is made a drudge, a cast-away.

1685 Ian. Griffill is welcome home to pouerty.  
How now my childe[,] are these thy pretty babes?

Ba. And I dance myne owne childe: art thou there? art  
thou there?

Ian. Why art thou thus come home, who sent thee hyther?

1690 Gri. It is the pleasure of my princely Lord,  
Who[,] taking some offence, to me vnknowne,  
Hath banisht me from care to quietnes.

Ba. A fig for care! olde Master, but now olde groundfire,  
take this little Pope Innocent, wee'll giue ouer basket making  
1695 and turne nurfes, thee has vnckled Lauro: Its no matter, you  
shall goe make a fire. Grandfire[,] you shall dandle them,  
Griffill shall goe make Pap, and Ile licke the skillet, but first  
Ile fetch a cradle, its a signe tis not a deare yeare, when

1667 fooles,] 1675 heere,] 1676 &c, heere's] 1677 candle,]  
1693 care,] 1696 fire,] 1698 cradle,]

they come by two at once: heer's a couple[.] quoth Iacke  
1700 dawc, art thou there? sing Grandfire.

[Exit.

Ian. What said the Marquess when he banisht thee?

Gri. He gaue me gentle language, kist my cheek.  
For Gods sake[.] therefore speake not ill of him,  
Teares trickling from his eyes, and sorrowes hand  
1705 Stopping his mouth, thus did he bid adue.  
Whilst many a deep fetcht sigh from his brest flew.  
Therefore for Gods sake[.] speake not ill of him.  
Good Lord[!] how many a kisse he gaue my babes,  
And with wet eyes bad me be patient,

1710 And by my truth (if I haue any truth)[.]  
I came from Court more quiet and content,  
By many a thousand part[.] then when I went:  
Therefore for Gods loue[.] speake not ill of him.

Lau. Oh vile deiection of too base a soule!  
1715 Hast thou beheld the Paradise of Court,  
Fed of rich severall meates, bath'd in sweet streames.  
Slept on the bed of pleasure, late introned,  
Whilst troopes of Saint-like haue adored thee:  
And being now throwne downe by violence,

1720 Dost thou not enuy those that driue thee thence?

Gri. Far be it from my heart from enuying my Lord  
In thought, much lesse eyther in deed or word.

— Lau. Then hast thou no true soule, for I would curse  
From the Sunnes arising to his westerne fall,  
1725 The Marquess and his flattering minions.

Gri. By day and night, kinde heauen protect them all!  
What wrong haue they done me? what hate to you?  
Haue I not fed vpon the Princes cost?  
Been cloath'd in rich attyres, liu'd on his charge?  
1730 Looke heere[:] my russet gowne is yet vnworne,  
And many a winter more may serue my turne,  
By the preseruing it so many monthes:  
My Pitcher is unhurt, see it is fill'd  
With christall water of the crisped spring.

1699 at once,] 1714 soule,] 1726 all,]

1735 If you remember[,] on my wedding day,  
 You sent me with this pitcher to the well,  
 And I came empty home, because I met  
 The gracious Marqueſſe and his company.  
 Now hath he sent you this cup full of teares.

1740 You'll ſay the comfort's colde, well be it ſo,  
 Yet every little comfort helps in woe.

Ian. True modle of true vertue, welcome childe,  
 Thou and theſe tender babes to me are welcome.

Wee'll worke to finde them foode, come kiſſe them ſoone,

1745 And let's forget theſe wrongs as neuer done.

Enter Babulo with a cradle.

Ba. Come, where be theſe infidels? heere's the cradle of  
 ſecurity, and my pillow of idlenes for them, and their Grand-  
 fires cloake (not of hypocrifie but honeſty) to couer them.

Ian. Lay them both ſoftly downe. Griſſill[,] ſit downe,

1750 Laureo[,] fetch you my lute, rocke thou the cradle.  
 Couer the poore fooles arme, ile charme their eyes,  
 To take a ſleepe[,] by ſweet tunde lullabyes.

The Song.

Golden flumbers kiſſe your eyes,  
 Smiles awake you when you riſe:  
 1755 Sleepe pretty wantons[,] doe not cry,  
 And I will ſing a lullabie.  
 Rocke them[,] rocke them[,] lullabie.

Care is heauy[,] therefore ſleepe you,  
 You are care and care muſt keep you:  
 1760 Sleepe pretty wantons[,] doe not cry,  
 And I will ſing a lullabie,  
 Rocke them[,] rocke them[,] lullabie.

Enter Furio and Marqueſſe aloofe diſguiſed with baſkets.

Fur. Leaue ſinging.

Ba. We may choofe. Grandfire[,] ſol fa once more, we'll

---

1739 teares,] 1748 *Die Schlussklammer steht schon hinter hypo-*  
 criſie. 1749 downe,] 1764 choofe,]

1765 alla mire him, and he we waile in woe, and who can hinder vs?

Fur. Sirra Scholler[,] read there, it's a commiffion for mee to take away thefe children.

Ba. Nay then y'are welcome. there's foure groates, and 1770 heere's foure more.

Gri. To take away my children[,] gentle Furio,  
Why muft my babes beare this vngentle doome?

Fur. Goe looke.

Lau. O mifery, O moft accursed time,  
1775 When to be foes to guilt is helde a crime.

Sifter[,] this fiend muft beare your infants hence.

X Ia. Good Griftil[,] beare al wrongs w<sup>t</sup> patience.

[Weepes.]

Gri. Good father[,] let true patience cure all woe,  
You bid me be content, oh be you fo.

1780 Lau. Father[,] why doe you weepe?

Ian.

What can I doe?

Though her he punifh, he might pittie you.

Lau. Let's fret and curfe the Marqueffe cruelly.

Ba. I[,] by my troth that's a good way, we may well do it, now we are out of his hearing.

1785 Gri. Muft I then be diuore'd and loofe this treafure?

I muft and am content, fince tis his pleafure.

I prie thee tell me whither they muft goe?

Fu. No.

Gri. Art thou commaunded to conceale the place?

1790 Fu. I.

Gri. Then will not I inquire. Thou doft but ielt[:]

I know thou muft not rob me, tis to try

If I loue them: no, no, heere I read,

That which ftrikes blinde mine eyes, makes my heart bleede.

1795 Farewell, farewell, deare foules, adue[,] adue,

Your father fendes and I muft part from you,

I muft[,] oh God! I muft: muft is for Kings,

And loe obedience for loe vnderlings.

1775 crime,] 1780 What can I doe,] 1785 diuore'd?] *Ebd.* treafure,  
1786 pleafure,] 1791 inquire, thou] 1794 bleede,] 1797 I muft,]



- Lau. He shall not hale them thus, keep them perforce,  
 1800 This flaue lookes on them with a murdring eye.  
 Ba. No, he shal not haue them, knocke out his braines,  
 and saue the little hop a my thombes.  
 Fu. Doe if you dare.  
 Marq. How now my hearts, what's the matter?  
 1805 Fu. What ear'st thou?  
 Lau. This is poore Griffil, wife vnto our Duke,  
 And these her children: thus he sendes her home,  
 And thus he sende a serpent to deuour,  
 Their pretious liues, he brings commission,  
 1810 To hale them hence, but whyther none can tell.  
 Griff. Forbeare, forbeare.  
 Marq. Take them from him perforce.  
 Are these his children?  
 Ba. So she saies.  
 Marq. Two sweet Duckes, and is this his wife?  
 1815 Ba. Yes, he has lyne with her.  
 Mar. A pretty foule. firra[,] thou wilt be hang'd for this.  
 Fu. Hang thy selfe.  
 Mar. Beate him, but first take these two from his armes,  
 I am a basket maker, and I sweare  
 1820 Ile dye before he beare away the babes.  
 Ba. Oh rare, cry prentises and clubs, the corporation can-  
 not be ( ) firra[,] set downe thy baskets and to't pell  
 mell.  
 Fu. Would I were rid of my office?  
 1825 Gri. What will you doe? driue this raffe fellowe hence?  
 Marq. The Marquesse is a tyrant and does wrong.  
 Gri. I would not for the world that hee should heare thee.  
 Mar. I would not for ten worlds but heare my Griffil.  
 Gri. A tyrant, no[:] he's mercy euen her selfe.  
 1830 Iustice in triumph rides in his two eyes,  
 Take heede how thou prophane'st high deities.  
 Goe Furio, get thee gone: good father[,] helpe me

---

1803 Fa.] 1805 thou.] 1807 children.] 1811 perforce.] 1825 doe,]  
 1831 deities:]



- To guard my deare Lords seruant from this place.  
 I know hee'll doe my pretty babes no harme,  
 1835 For see[.] Furio lookes gently: oh get thee gone,  
 Pitty sits on thy cheekes, but God can tell,  
 My heart saies my tongue lyes, farewell[.] farewell.  
 Marq. Stay firra[.] take thy purse.  
 Fur. I let none fall.  
 Ba. Halfe part.  
 1840 Ia. A purse of golde Furio is false from thee.  
 Fu. Its none of mine, firra basket-maker, if my armes were  
 not full, thou should haue thy handes full: farewell Grissill,  
 if thou neuer see thy children more, curse mee, if thou dost  
 see them againe, thanke God, adue.  
 [Exit.  
 1845 Ba. Farewell and be hang'd.  
 Gri. I will thanke God for all, why should I grieue,  
 To loose my children? no[.] no, I ought rather  
 Reioyce, because they are borne to their Father.  
 Ia. Daughter, heere's nothing in this purse but golde.  
 1850 Ba. So much the better, Master[:] we'll quickly turne it into  
 siluer.  
 Ia. This purse that fellow did let fall, run[.] run.  
 Carry it him againe, run Babulo.  
 Away with it, tis laide to doe vs wrong.  
 1855 Lau. Try all their golden baites, stay[.] neuer run.  
 They can doe no more wrong then they haue done.  
 Ia. What ayles my Grissill? comfort [thee] my childe.  
 Ba. Ile fetch Rosa solis.  
 Marq. Poore soule[.] her grieue burnes inward, yet her tung  
 1860 Is loath to giue it freedome: I doe wrong,  
 Oh Grissill[!] I doe wrong thee and lament.  
 That for my sake thou feel'st this languishment.  
 I came to try a seruant and a wife,  
 Both haue I prooued true: that purse of golde I brought.  
 1865 And let it fall of purpose to relieue her:  
 Well may I giue her golde that so much grieue her.

---

1853 Babulo,] 1857 [thee] *Coll.* 1861 and,] 1864 true,] 1865 her,]  
 1866 grieue her,]

As I came in by stealth, so Ile away,  
Ioy has a tongue, but knowes not what to say.

[Exit.

Gri. So father[,] I am well, I am well indeed,  
1870 I should doe wondrous ill, should I repine,  
At my babes losse[,] for they are none of mine.

Ia. I am glad thou tak'st this wound so patiently.

Ba. Whoope[!] whether is my brother basket-maker gone:  
ha[,] let me see, I smell a rat, sneakt hence and neuer take  
1875 leaue? eyther hee's a craftie knave, or else hee dogs Furio to  
byte him, for when a quarrell enters into a trade[,] it serves  
seauen yeares before it be free.

Ia. Let him be whome he will, he seem'd our friend.  
Griffill[,] lay vp this golde[:] tis Furiotes sure,  
1880 Or it may be thy Lord did giue it him,  
To let it fall for thee, but keep it safe:  
If he disdaine to loue thee as a wife,  
His golde shall not buy foode to nourish thee.  
Griffill[,] come in, time swiftly runs away,  
1885 The greatest forrow hath an ending day.

[Exeunt.

Enter Gwenthyan and Rice, she meanely, he like a Cooke.

Gwen. Rees, lay her table, and set out her fittailles, and  
preades, and wines, and ale, and peare, and salt for her  
guesse.

Ri. Yes forsooth[,] my Lady[:] but what shal I do with  
1890 all yonder beggers?

Gwe. Send out the peggers into her Lady, goe.

Ri. How? the beggers in, wee shall haue a louzie feast  
Madame.

[Exit Rees.

Gwen. You rascals[,] prate no more, but fetch them in:  
1895 shall pridle Sir Owen a good teale well enough, is warrant  
her. Sir Owen is gone to bid her cozen Marqueffe and a  
meiny to dyne at her house, but Gwenthyan shall kiue her  
dinner I warrant her, for peggers shall haue all her meate.

---

1875 leaue,] 1878 friend,] 1881 safe,] 1883 thee,]

Enter Rees with a company of beggers: a Table is set with meate.

Ri. Come my hearts. troope, troope, euery man follow his  
1900 leader, heere's my Lady.

All. God bleſſe your Ladifhip, God bleſſe your Ladifhip.

Gwen. I thanꝝ you[,] me good peggers. Rees[,] pring ſtooles,  
fid awl downe: Rees[,] pring more meate.

Rice. Heere Madame, Ile ſet it on, tak't off who will.

1905 Beg. Let vs alone for that, my Lady[:|] ſhall we ſcramble  
or eate mannerly?

Gwen. Peggers[:|] I hobe haue no manners. but firſt heare  
me pray you now, and then fall to out a erie.

Beg. Peace, heare my Lady. Jacke-mumble-cruſt[:|] ſteale  
1910 no penny loaues.

Gwen. Peggers, awl you know Sir Owen?

All. Paſſing well, paſſing well, God bleſſe his worſhip.

1 Beg. Madame, we know him as well as a begger knowes  
his diſh.

1915 Gwe. Awl theſe fittels is made for Cozen Marqueſſe: Sir  
Owen is gone to fedge him, but Sir Owen has anger her  
Ladie.

1 Beg. More ſhame for him, hee's not a Knight, but a knitter  
of caps for it.

1920 Gwe. Sir Owen has anger her Lady, and therfore her Lady  
is anger Sir Owen.

1 Beg. Make him a cuckolde Madame, and vpon that I drinke  
to you: helter ſkelter[:|] here roagues, top and top gallant,  
pell mell, huſtie tuſtie, hem, God ſaue the Duke, and a fig  
1925 for the hangman.

Gwen. Rees[:] fedge wine and pearces enough, and fall to  
pegger, and eate awl her ſheere, and tomineere, ſee you now,  
pray doe.

A drunken feaſt, they quarrel and grow drunke, and pocket vp the  
meate, the dealing of Cannes like a ſet at Mawe.

[Exit Rees.]

Gwe. Nay[:|] I pray peggers be quiet, tag your meates, you  
1930 haue trinkes enough I ſee, and get you home nowe good  
peggers.

1902 peggers,] 1903 downe,] 1909 Lady,]

1 Beg. Come you roagues, lets goe[:] tag and rag, cut and long  
taile, I am victualed for a month. God bo'y Madame, pray  
God Sir Owen and you may fall out euery day: Is there any  
1935 harme in this now? hey tri-lill, giue the dog a loafe, fill the  
tother pot you whoore & God saue the Duke.

[Exeunt.

Gwe. I thang you[,] good peggers, ha[.] ha, this is fine  
fpord, by God is haue peggers eate her fittales all day long.

Enter Sir Owen and Rees.

Ow. Where is the fheere Rees? Cods plude[.] where?

1940 Ri. I befeech you fir[,] be patient, I tell you the beggers  
haue it.

Owen. Wad a pogs is doe with peggers? wad is peggers  
do at Knights houfe? Is peggers Sir Owens gueffe Rees?

Ri. No Sir Owen[:] they were my Ladies gueffe.

1945 Ow. Ha? you hungry rascalles, where's her Ladie Gwen-  
thyan? Cods plude[,] peggers eate her fheere and cozen Mar-  
queffe come.

Ri. I know not where my Lady is, but there's a begger  
woman, afke her, for my Lady dealt her almes amongst them  
1950 her selfe.

Ow. A pogs on you pegger whore, where's ther pread and  
fheere? Cod vdge me[,] Ile pegger you for fittels.

Gwe. Hawld, hawld, hawld, what is mad now? here is  
her Lady: is her Lady pegger you rascals?

1955 Ri. No sweet Madame, you are my Lady: a man is a man  
though he haue but a hofe on his head, and you are my  
Lady though you want a hood.

Ow. How now? how now? ha[.] ha, her Ladie in tawny  
coate, and tags and rags fo? where is her meate Gwenthian?  
1960 where is her fheere? her cozen Marquess is heere and great  
teale of Shentlefolkes and Laties and Lawrdes[,] pie and pie.

Gwe. What care her for Laties or cozen too? fittels is  
awl gone.

Ow. Owe, gone? is her Ladie mad?

---

1933 month,]

1934 owen]

1955 Lady.]

1962 too,]

1965 Gwen. No, our Lord is mad, you teare her ruffles and repatoes, and pridle her, is her pridled now? is her repatoed now? is her teare in peeces now? He tedge her pridle her Lady againe, her cozen Marquessie shall eate no pread and meate heere, and her Ladie Gwenthians will goe in tags and rags, and like pegger to vexe and chafe fir Owen, see you now?

Owen. A pogs see her, Cods plude[.] what is doe now Rees?

Ri. Speake her faire Master[.] for thee lookes wildely.

1975 Owen. Is looke wildely indeede. Gwenthian[.] pray goe in, and put prauerie vpon her packe and pelly, Cod vdge me[.] is pie new repatoes and ruffles for her Lady: pray doe so, pray good Ladyes.

Ri. Doe good Madame.

1980 Gw. Cartho crogge, Cartho crogge, Gwenthian scornes her flatteries, her Lady goe no petter, Sir Owen hang her selfe.

Ow. O mon iago, her Pritish plude is not indure it by Cod: a pogs on her, put on her fine coates is pest, put on, goe to, put on.

1985 Ri. Put off Sir Owen[.] and fhee'll put on.

Gwe. A pogs on her, is put on none, but goe like pegger.

Ow. Rees[.] goe mag more fire, and let her haue more theere.

Gwen. Rees mag fire, and He scalde her like pigge, see 1990 you now?

Ri. I shall be peppered how ere the market goes.

Ow. Mag great teal of fires, or Sir Owen shall knog your eares.

Gwen. Make litle teale of fire, or Gwenthian shall cut off 1995 your eares: and pob you, & pob you Rees, see you now?

Ri. Holde good Madame, I see you and feele you too. y'are able to set stones together by th'eares: I beseech you be quiet both, He make a fire Sir Owen to please you.

Ow. Doe Rees[:] He pridle her Ladies well enough.

2000 Gwen. Will you, you rafeals?

Ri. Nay[.] but heare you sweet Madame, He make a fire

1975 indeed,]

to please Sir Owen, and when it burnes, Ile quench it to please you.

[Exit.

Enter Farneze apace.

Far. Ha[.] ha[.] ha, why[.] how now Sir Owen? your Cozen  
2005 the Marquesse and all your guesstes are at hand, and I see no  
meate towards.

Ow. Is no meate toward, but her Laty is ferre vntoward.

Far. What bagadge is this stands laughing thus?

Ow. A pogs on her, tis our Laty bagadge[.] tis Gwen  
2010 thian.

Fa. How[.] my Lady Gwenthian? ha[.] ha[.] ha.

Enter Marquesse, Iulia, Onophrio, Vreenze, Mario.

Marq. You see Sir Owen[.] we are soone inuited,  
Where is your wife the Lady Gwenthian?

Owen. Is come pie and pie. Cod vdge me[.] Gwenthian[.]  
2015 pray put on your prauerie and fine knags, and flame not Sir  
Owen. Yes truely[.] Gwenthian is come out pie and pie. Man  
gras worthe whee cozen Marguesse. Man gras worthe whee  
cozen Iulia, is welcome awl.

Fa. Ha[.] ha[.] welcome, come[.] come Madame[.] appeare  
2020 in your likenes, or rather in the likenes of another. My Lord[.]  
y're best send backe to your owne Cookes, if you meane to  
let your teeth a worke to day.

Marq. Why Farneze[?] what's the matter?

Fa. Nay there's no matter in it, the fire's queneht, the  
2025 victuals giuen to beggers. Sir Owens Kitchin lookes like the  
frst Chaos, or like a Brokers stall, full of odde endes: or  
like the end of some terrible battle, for vpon euery dresser  
lyes legges and feathers, and heads of poore Capons and  
wilde soule that haue bin drawne and quartred, and now  
2030 mourne that their carkasses are carried away: his are not  
rewmaticke, for there's no spitting[.] heere lye fish in a pitt-  
full pickle, there standes the coffins of pyes, wherein the dead

---

2004 Farneze] in der Bühnenanweisung. 2004 Owen,] 2012 Iulio,]  
Onophria,] in der Bühnenanweisung. 2014 owen.] Ebd. pie and pie,]  
2016 Owen, yes] Ebd. pie and pie.] 2020 another, my] 2025 beggers.]

bodies of birdes shoud haue been buried, but their ghostes  
haue forsaken their graues & walkt abroad: the best sport is  
2035 to see the scullians, some laughing, some crying, & whilst they  
wipe their eies[,] they blacke their faces, the Cookes curle  
her Lady, and some pray for our Lord.

Marq. Sir Owen Meredith[,] is all this true?

Ow. True, et is true I warrant her, pogs on her[,] too  
2040 true.

Ono. You tolde his Grace you had tam'd your wife.

Owen. By Cod[,] is tell her a lye then, her wife has prid-  
dled & tam'd her indeed: cozen Marquesse[,] pecause Griffill is  
made foole and turne away, Gwenthian mag foole of sir  
2045 Owen: is good? ha, is good?

Her  
met...  
Gwen. Tis lye cozen Marguesse, is terrible lye: Tawfone  
en Ennoh fwewle, tis lye, tis lye, sir Owen teare her repatoes  
and ruffes, and pridle her Latie, & bid her hang her selfe,  
but is pridled I warrant her, is not Sir Owen?

2050 Owe. Adologg whee bethogh en Thlonigh, en Moyen due,  
Gwenthian.

Gwe. Ne vetho en Thlonigh, Gna watha gethla Tee.

Vre. What sayes she sir Owen?

Ow. I pray & pray her for Cods loue be quiet, splude[!]  
2055 her say her will not be quiet, do what Sir Owen can: mon  
due Gwenthian, Me knocke the pen, en vmbles, pobe des,  
and pobe nose.

Gwe. Gwenogh olcha vefsagh whee, en herawgh, ee.

Iu. Stand betweene them Farneze.

2060 Far. You shall bob no nose heere.

Gwe. En herawgh Ee? Me grauat the Legatee, athlan oth  
pendee, adroh ornymee on dictar, enhecar Ee.

Ono. Doth she threaten you Sir Owen? binde her to the  
peace.

2065 Owe. By Cod[,] is threaten her indeed, her saies shee'll  
scradge out Sir Owens eyes, and her frowne vpon her, a pogs  
on her nailes.

Marq. Oh my deare Griffill, how much different  
Art thou to this curst spirit heere, I say

2045 owen:] 2055 owen] 2063 owen?] 2065 owe.] 2066 owens]

2070 My Griffils vertues shine[,] Sir Meredith  
And Cozen Gwenthian[,] come Ile haue you friends,  
This dinner shall be sau'd and all shall say,  
Tis done, because tis Gwenthians fasting day.

Gwe. Gwenthian seawrnes to be friendes, her Ladie will  
2075 be Master Sir Owen.

Ow. By Cod[,] ile see her Latie hang'd first; cozen Marqueffe  
& cozens awl, pray tag time & stay heere, Rees shall dresse  
more fittels, and shall dine her in spite of her Ladie: Cod  
shlude[,] Rees[,] Rees.

[Exit.

2080 Gwe. Will you? Is try that pie and pie: Stethe whee  
lawer, Cozen Margueffe[,] Stethe whee lawer Shentlemen,  
Gwenthian is not pridled so soone.

[Exit.

Marq. Ile see the peace kept sure; doe what he can,  
I doubt his wife will prooue the better man.

[Exit.

2085 Iul. Signior Mario[,] you say nothing, how like you this  
enterlude?

Mari. So well Madame, that I rather wifh to play the  
begger, then a Kinges part in it[,] in Sir Owens apparrell.

Iul. Why this it is to be married, thus you see those that  
2090 goe to wooe, goe to woe, oh for a Drum to summon all my  
louers, my suiters, my seruants together.

Fa. I appeare sweet mistresse without summons.

Ono. So does Onophrio.

Vre. So does Vreenze.

2095 Iul. Signior Emulo I see will not bee seene without cal-  
ling.

Far. No faith[,] Madame, he's blowne vp, no calling can  
serue him, hee has tane another manner of calling vpon him,  
and I hope repents the folly of his youth.

2100 Iu. If he follow that vocation well[,] he'll prooue wealthy  
in wit.

Vre. He had need[,] for his head is very poore.

Far. Well mistris[,] wee appeare without drumming, what's

2070 Meredith.] 2075 owen.] 2076 ow.] 2083 sure,]



your parley[?] (and yet not so) your eyes are the drums that  
2105 fummous vs.

Vre. And your beauty the colours we fight vnder.

Ono. And the touch of your soft hand armes vs at al  
pointes with deuotion to serue you, desire to obey you, and  
vowes to loue you.

2110 Iu. Nay then in faith make me all fouldier, mine eies a  
drum, my beautie your colours, and my hand your armour:  
what becomes of the rest?

Far. It becomes vs to rest, before we come to the rest; yet  
for a neede we could turne you into an armourie: as for  
2115 example, your lips (let me see) [,] no point of war for your  
lips? can I put them to no vse but kissing? oh yes, if  
you change them to shoote out vnkinde language to vs  
that stand at your mercie, they are two culuerins to de-  
stroy vs.

2120 Iul. That ile trie: my tongue shall giue fire to my words  
presently.

All. Oh be more mercifull faire Iulia.

Iul. Not I, would you haue mee pittie you and punnish  
my selfe? would you wish me to loue when loue is so full  
2125 of hate? how vnlonely is loue? how bitter? how full of blemishes! My Lord and brother insults our Griffill, that makes  
me glad: Gwenthyan curbs Sir Owen, that makes you glad:  
Sir Owen is maistred by his Mistris[,] that makes you mad:  
poore Griffil is martred by her Lord[,] that makes you merrie;  
2130 for I alwaies wish that a womā may neuer meete better bar-  
gaines, when sheele thrust her sweet libertie into the hands  
of a man: fye vpon you, you're nothing but wormewood, and  
oake, and glasse: you haue bitter tongues, hard hearts, and  
brittle faith.

2135 — Ono. Condemne vs not till you trye our loues.

Iul. Sweet seruant[,] speake not in this language of loue,  
< Gwenthyans peeuishnes and Griffils patience, make me heere  
to defie that Ape Cupid: if you loue stand vpon his lawes.  
I charge you leaue it, I charge you neither to sigh for loue,

2113 to the rest.] 2124 loue?] 2126 blemishes, my] 2127 glad,]  
zeimal. 2128 mad,] 2129 merrie,] 2138 Cupid,] *Ebd.* lawes,]

2140 nor speake of loue, nor frowne for hate: if you figh ile mocke  
you, if you speake ile stop mine eares, if you frowne ile bend  
my fith.

Far. Then youle turne warriour in deede.

Iul. Had I not neede encountring with fuch enemies? but  
2145 fay will you obay and followe mee or difobay, and Ile flie  
you?

Ono. I obay fince it is your pleafure.

Vre. I obay though I tafte no pleafure in it.

Farn. I obay to, but fo God helpe me, miftris[.] I fhall  
2150 fhew you a faire paire of heeles and crie a new Miftris[.] a  
new, if any pittifull creature will haue me.

Iul. Better loft then found if you be fo wauering.

Enter Marqueffe, Lepido, Sir Owen, Gwenthyan braue, and Furio.

Marq. Furio[.] hie thee to olde Ianicolaes,  
Charge him, his daughter Griffil, and his Sonne

2155 To come to Court, to doe fuch office

{ Of dnetie to our marriage, as fhall like

Our ftate to lay vpon them.

Iul.

Oh my Lord,

X Vex not poore Griffill more, alas her heart!

Marq. Tut[.] tut, ile haue my will and tame her pride,

2160 Ile make her be a feruant to my bride.

Infia[.] Ile bridle her.

Iul.

You doe her wrong.

Marq. Sifter[.] correct that errour. Come, Sir Owen,  
Is not this better muficke then your brawles?

Ow. Yes as Cod vdg me[.] is: how cozen Infia, is out a  
2165 erie friends now, Gwenthyan is laugh & be ferie patience now[.]  
Sir Owen kiffe her Ladie, a great teale now: fee els?

Far. If[.] but Sir Owen, the kifling her Lady is no mirth  
to vs, if wee kiffe the pofte.

Owe. Owe[.] her cozen Marqueffe has terrible mightie  
2170 newes for tell her, or els is made readie a great banquet at  
home for awl: pray come home, is awl ready for her, her

2146 you.] 2155 office.] 2158 heart.] 2160 bride.] 2162 errour,  
come] *Ebd.* owen.] 2164 ow.] 2167 owen.] 2169 owe.] 2171 awl.]

Ladie say not boepeepe now: but first heare her cozen Mar-  
queffe newes.

- Marq. Iulia and Gentlemen[,] these are the newes,  
2175 Brought on the wings of haft and happines,  
By trustie Lepido[.] Our endeared brother,  
Is hard at hand who in his companie,  
Brings my faire second choice[,] a worthie bride,  
Attended by the States of Pauia,  
2180 Shees daughter to the Duke of Brandenburg.  
Now shall no subiects enuious soule repine,  
And call her base whome now I will make mine,  
None shall vpbraide me now, (as they haue done)  
That I will flay a daughter and a Sonne.  
2185 Griffils two babes are dead, and kild by scorne,  
But that faire issue that shall now be borne  
Shall make a satisfaction of all wrongs.  
Come gentlemen[,] we will goe meete this traine,  
Let euerie one put on a smiling browe,  
2190 Sir Owen[,] I will haue your company,  
And your's faire cozen: well remembered to,  
Bring your three wands Sir Owen to the Court.  
Though Gwenthyan looke with a smoother eye,  
He teach you how to win the foueraigntie.  
2195 Ow. Is glad of that, ha, ha, ha, tag heed of wands Lady.  
Gwen. Tag heede of nailes knight.  
Marq. We play the vnthriffts in consuming time.  
Though your curst wife make some afraid to woe[,]  
Yet He woe once more and be married to.  
2200 Ow. God vdge me[,] Sir Owen would hang before her  
marrie once more; if I were another Patcheler: marie[?] owe[!]  
[Exeunt omnes.

Enter Laureo reading and Babulo with him.

Bab. Come[,] I haue left my worke to see what matters  
you mumble to your selfe; faith Laureo[,] I would you could  
leaue this lattin, and fal to make baskets, you think tis

2176 our] 2180 Brandenburg,] 2184 Sonne,] 2185 Griffils,]  
2192 Court,] 2195 Lady,] 2196 knight,] 2197 time,] 2201 more,]  
2202 mattēs] 2203 selfe,]

2205 enough if at dinner you tell vs a tale of Pignies, and then  
mounch vp our victuals, but that fits not vs: or the historie  
of the well Helicon, & then drinke vp our beare[:] we cannot  
liue vpon it.

Lau. A Scholler doth disdaine to spend his spirits,

2210 Upon such base imploiments as hand labours.

Ba. Then you should disdaine to eate vs out of house &  
home: you stand all day peeping into an ambrie there, and  
talke of monsters and miracles, and countries to no purpose:  
before I fell to my trade I was a traoueller, and found more

2215 in one yeare then you can by your poets and paltries in  
seauen yeares.

Lau. What wonders hast thou seene, which are not heere?

Ba. Oh God, I pittie thy capacitye good scholler: as a  
little wind makes a sweet ball smell, so a crumme of learning  
2220 makes your trade proude: what wonders? wonders not of  
nine daies, but 1599. I haue seene vnder Iohn Prestier and  
Tamer Cams people, with heds like Dogs.

Lau. Alas[,] of such there are too manie heere,

All Italie is full of them that snarle,

2225 And bay and barke at other mens abuse[,]

Yet liue themselues like beastes in all abuse.

Bab. Its true[,] I know manie of that complexion, but I  
haue seene many without heads, hauing their eyes[,] nose and  
mouths in their breasts.

2230 Lau. Whie thats no wonder, euerie streete with vs,  
Swarmes full of such.

Ba. I could neuer see them.

Lau. Dost thou not see our wine-bellie drunkards reele?

Our fat fed gluttons wallow in the streetes,

2235 Hauing no eyes but to behold their guts,

No heads but braineles scalpes, no fence to smell,

But where full feastes abound in all excesse[?]

Thefe Epimœi be our Epicures.

Ba. I haue seene monsters of that colour to: but what say  
2240 you to them that haue but one leg, and yet will out run a  
horse?

4 —————

2231 such,]

Lau. Such are our banckrouts and our fugitiues,  
Scarfe hauing one good leg, or one good limbe,  
Out run their creditors, and those they wrong.

2245 Ba. Mas[,] tis true[,] There was a cripple in our village,  
ran beyond Venice, and his Creditors with their best legs  
could neuer since take him; but let me descend & grow lower  
and lower: what say you to the litle litle Pigmies, no higher  
then a boyes gig, and yet they tug & fight with the long  
2250 neckt Cranes?

Lau. Oh poore and wretched people are the Pigmies,  
Oh rich oppreffors the deuouring Cranes!  
Within my fathers house Ile fiew thee Pigmies,  
Thou seest my sister Griffill[,] shee's a Pigmie.

2255 Ba. Shee's a pretty little woman indeed, but too big for  
a Pigmie.

Lau. I am a Pigmie.

Ba. Fye[,] fye, worfe and worfe.

Lau. My olde father's one.

2260 Ba. No[,] no[,] no, Giants all.

Lau. The Marquesse is the rich deuouring Crane,  
That makes vs lesse then Pigmies, worfe then wormes.

Enter Ianicola with an Angling rod, Griffill with a reele, and Furio.

Ba. Yonder they come and a Crane with them.

Fur. Ianicola, leaue your fish-catching, and you your reel-  
2265 ing: you and you sirra[,] you must trudge to Court pre-  
sently.

Ian. Must we againe be harried from content  
To liue in a more grieuous banishment?

Lau. Me thinkes my Lord the Marquesse should bee  
pleas'd

2270 With mariage of another, and forbear,  
With trumpets to proclaime this iniurie,  
And to vexe Griffill with such lawlesse wrong.

Gri. Tis no vexation, for what pleaseth him,  
Is the contentment of his hand-maides heart.

2275 Fur. Will you goe?

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2245 there] 2247 him,] *Ebd.* lower.] 2250 Cranes.] 2252 Cranes.]  
2265 reeling.] 2267 content?] 2268 banishment.]

Ian. Yes[,] we will goe,  
To flye from happines to finde out woe.

Ba. Good Furio[,] vanifh, we haue no appetite, tell your  
Master. Clownes are not for the Court, wee'll keepe Court our  
2280 felues, for what doe Courtiers but wee doe the like: you eate  
good cheere, and wee eate good bread and cheefe: you drinke  
wine, and we ftrong beare: at night you are as hungry flaues  
as you were at noone, why fo are wee: you goe to bed, you  
can but fleepe, why and fo doe wee: in the morning you rife  
2285 about elenen of the clocke, why there we are your betters,  
for wee are going before you: you weare filkes, and wee  
fheepe-fkinnes, innocence caries it away in the world to come,  
and therefore vanifh good Furio, torment vs not good my  
sweet Furio.

2290 Fur. Affe[,] He haue you snaffled.

Ba. It may be fo, but then Furio[,] He kicke.

Fu. Will you goe, or fhall I force you?

Gri. You neede not, for He run to ferue my Lord,  
Or if I wanted legs, vpon my knees

2295 He creepe to Court fo I may fee him pleaf'd.  
Then courage Father.

Ian. Well faid patience,

• Thy vertues arme mine age with confidence.

Come fon, bond-men muft ferue, fhall we away?

Lau. I, I, but this fhall prooue a fatall day.

2300 Gri. Brother, for my fake doe not wrong your felfe.

Lau. Shall I in filence bury all our wrongs?

Gri. Yes[,] when your words cannot get remedy.

Learne of me Laureo[,] I that fhare moft woe,

Am the leaft moou'd; father[,] leane on mine arme,

2305 Brother[,] leade you the way, whilst wretched I

Upholde olde age, and caft downe miferie.

Fu. Away.

Ba. Old M[,] you haue fift faire & catcht a frog.

[Exeunt.

---

2279 Master,] 2290 snaffled,] 2295 pleaf'd,] 2297 confidence,]  
2302 remedy,] 2304 moou'd,]

Enter Marqueffe, Pauia[,] Lepido, Onophrio[,] Vrcenze, Farneze,  
and Mario.

Marq. Lords[,] as you loue our State, affect our loues,  
2310 Like of your owne content, respect your liues,  
Urge vs no further, Gwalter is resolu'd,  
To marry the halfe heyre of Brandenburg.  
My brother Pauia[,] with no small expence,  
Hath brought the Princeesse out of Germany,  
2315 Together with Prince Gwalter[,] her young brother.  
Now they are come, learne of the rising Sunne,  
Scatter the cloudy mistes of discontent,  
As he disperceth vapours with his beames.

Pau. Brother, there is no eye but brightly shines,  
2320 Gladnes doth lodge in [all] your Nobles lookes,  
Nor haue they any cause to cloude their browes.

Enter Sir Owen, Gwenthian, and Rees with wandes.

Far. Oh heere comes Sir Owen, and my Lady patience,  
roome there.

Owen. Tardaugh Cozen Marqueffe & Lawrdes awl.

2325 Mar. Welcome good cozen Gwenthian, wil you please  
Goe in, and lend your preface to my bride?

Gwe. Cozen, tis her intentions so to do, but I sweare and  
I were Griffill, I would pull her eyes out, & she were as  
many Shermaines daughter as there be cowes in Cambria,  
2330 and that is about twenty score and a litle more, you know  
Sir Owen?

Ow. Yes truly[,] about a dozen more is warrant her.

Marq. Griffill is patient Madame, be you pleas'd.

Gwen. Well, and she bee so baselies minded tis well, but  
2335 I know whad I know, Sir Owen heere thinkes to make Gwen-  
thians so patience, sir Owen[,] tis awl in vaines; well I goe  
to her Brides.

[Exit.

Ow. You prade and you taug Gwenthians, but I made you

---

2309 *In der Bühnenanweisung*: Vrcenzi,] *Ebd.* Farnezi,] 2312 Bran-  
denburgh,] 2315 brother,] 2320 all] *wegen des Versmasses von Coll.*  
*eingeschoben.* 2324 owen,] 2336 owen] *Ebd.* vaines,]

put on parrels for awl your taug and prade: Rees, where's  
2340 Rees? pring the wandes heere Rees.

Ri. They are heere fir, in the twineckling of an eye.

Owe. Cozen, when her weddings are done and at leafures,  
I will learne your medicines to tame fhrewes.

Marq. You fhall anon good Cozen Meredith.

2345 Ow. Stand by Rees, walke in the halles among the Ser-  
uingmans, keepe her wandes till I call, heare you now?

Enter Furio.

Ri. Yes fir.

[Exit.

Marq. Furio, are Griffill and the other come?

Fur. Yes, they are come.

2350 Marq. Are they imployed according to our charge?

Fu. They are.

Marq. How does her brother take it?

Fu. Ill.

Marq. How her Father?

2355 Fu. Well.

Marq. How her selfe?

Fu. Better.

Marq. Furio, goe call out Griffill from the Bride.

Fu. I will.

[Exit Furio.

2360 Farn. It's pittie that fellow was not made a Soldier, hee  
fhould haue but a word and a blow at his hands.

Enter Ianicola and Babulo carrying coales, Laureo with wood, Griffill  
with wood.

Ba. Mafter[,] goe you but vnder the Cole-ftaffe, Babulo can  
beare all, ftaffe[,] bafket and all.

Ian. It is the Marqueffe pleafure I muft drudge,  
2365 Load me I pray thee, I am borne to beare.

Lau But Ile no longer beare a logger head,

Thus Ile caft downe his fewell in difpight.

So, though my heart be fad, my fhoulder's light.

Gri. Alas[,] what doe you brother, fee you not



2370 Our dread Lord yonder? come performe his will,  
Oh in a subiect this is too[,] too ill.  
Marq. What mean't thou fellow to cast downe thy  
load?

Lau. I haue cast downe my burthen[,] not my load,  
The load of your grosse wrongs lyes heere like leade.

2375 Marq. What fellow is this?

Grif. Your handmaid Griffl's brother.

Marq. Take him away into the Porters lodge.

Lau. Lodge me in dungeons, I will still exclaime,  
On Gwalters curfed acts and hated name.

[Exit with Mari.

Marq. Griffl[,] Take you his load and beare it in.

2380 Ba. Oh tiger minded[,] monstrous Marquesse, make thy Ladie  
a collier?

Marq. Whats that that villaine prates so?

Bab. God blesse the noble Marquesse!

Marq. Sirha[,] take you his coales, Griffl[,] depart,  
2385 Returne[,] but beare that first.

Grif.

With all my heart.

[Exeunt Grif. and Ba. grinning at him.

Marq. Stay you Ianicola, I haue heard you sing.

Ian. I could haue sung when I was free from care.

Marq. What grief can in your aged bosome lie?

Ian. Griefe that I am vngracious in your eye.

2390 Fa. Then would he not desire your company.

Enter Griffl.

Marq. Ianicola[,] here is a bridall song.

Play you the Larke to greete my blessed funne.

Griffl[,] are you return'd? play you the morning,

To leade forth Gratiana[,] my bright bride[.]

2395 Goe in and waite on her[,] Ianicola,

Sing Hymenæus himmes, Musicke I say.

[Exit Griffl.

Ow. Tawfone[,] Tawfone Cozens aul, and here harmonies  
and sol faes.

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2375 brother.] 2376 lodge.] 2382 villiane] 2383 Marquesse,]  
2385 first.] 2386 sing.] 2389 eye.] 2390 Ba. statt Fa.] *Berichtigung*  
*durch Coll.* 2392 funne.] 2395 Ianicola.]

The Song.

- Song. Beautie arise, fiew fourth thy glorious fhining.  
 2400 Thine eyes feed Loue, for them he standeth pyning,  
 Honour and youth attend to doe their duetie,  
 To thee (their onely foueraigne Beautie).  
 Beautie arise, whilst we thy seruants sing,  
 Io to Hymen [,] wedlocke iocund King.  
 2405 Io to Hymen Io[,] Io[,] sing.  
 Of wedlock, loue, and youth is Hymen King.  
 Beauty arise, beauty arise, thy glorious lightes display,  
 Whilst we sing Io, glad to see this day,  
 Io[,] Io to Hymen Io[,] Io sing.  
 2410 Of wedlocke, loue, and youth is Hymen King.  
 Marq. Art thou as glad in foule as in thy song?  
 Ian. Who can be glad when he indureth wrong?  
 Ow. As Cod vdge me[,] Ian Niclas is honest man, hee does  
 not flatter and fembles, but tell his intentions: owe more me-  
 2415 lodies, owe heere come her new pride.

Musicke founds, enter Griffill alone, after her the Marqueffe Sonne  
 and daughter, Iulia, Gwenthian and other Ladies, and Mario and Furio.

- Marq. Salute my beautious loue.  
 All. All ioy betide  
 To Gratiana[,] our deare Marqueffe Bride.  
 Marq. Bring me a crowne of gold to crowne my loue[,]  
 A wreath of willow for dispised Griffill.  
 2420 Gri. Griffill is not despised in your eye,  
 Sithence you name her name so gently.  
 Ow. Gwenthians[,] there's wiues, there's patient wiues[,]  
 Gwe. Fuh[,] fuh[,] is fooles, Tawfone[,] is arrant pobie fooles.  
 Marq. Griffill[,] place you this crowne vpon her head,  
 2425 Put these imbrodered flippers on her feete.  
 Tis well, deliuer me your wedding ring,  
 Circle her finger with it, now stand by.  
 Art thou content with all?  
 Griff. Content with all.

2402 Die Schlussklammer hinter foueraigne. 2404 loue] Coll. 2406 of]  
 2416 All ioy betide] in der folgenden Zeile. Coll. 2417 to] 2427 by.]



- Marq. My Bride is Crown'd, now tell me all of you,  
 2430 Which of you euer saw my loue before?  
 What is her name, her birth-place, or estate?  
 Lep. Till now I neuer behelde her beautie.  
 Ono Nor I.  
 Vre. Trust me[,] nor I.  
 2435 Far. By my troth[,] nor I.  
 Mari. We heare that she was borne in Germany,  
 And halfe heyre to the Duke of Brandenburg.  
 Marq. You all heare this, and all thinke this?  
 All. We doe.  
 Marq. Then Furio[,] stand thou foorth. Lords[,] in his brest  
 2440 A loyall seruants true soule doth rest,  
 Furio shall be apparrelled in a robe.  
 Fur. I shall not become it.  
 Marq. Some that are great put robes on Parasites.  
 Mario, Lepido[,] come you two hither,  
 2445 Are not you richly clad? haue I done so?  
 Both. What meanes your grace by this?  
 Marq. Gracelesse, haue done  
 Truth fildome dwels in a still talking tongue.  
 Furio[,] bring Laureo from the Porters lodge,  
 Take in Ianicola, and cloath them both  
 2450 In rich abiliments: they shall awhile  
 Be flattered with false fortunes wanton smiles.  
 Ia. Fortune can do no more then she hath done,  
 They that are markt to woe, to woe must run.  
 [Exit Furio & Ianicola.  
 Marq. How doe you like my Bride?  
 Gri. I thinke her blest  
 2455 To haue the loue of such a noble Lord.  
 Marq. Yon flatter me.  
 Griffi. Indeed I speake the truth,  
 Onely I profrately beseech your grace,  
 That you confider of her tender yeares,  
 Which as a flower in spring, may soone be nipt,  
 2460 With the least frost of colde aduersity.

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2431 birth, place] *Coll.* 2439 Fu.] *Ebd.* foorth.] 2441 apparrelled]  
 2443 Parasites.] 2447 truth.] *Ebd.* tongue.] 2450 abiliments.] 2454 blest.]

Marq. Why are not you then nipt? you stil seeme fresh  
As if aduersities colde Izie hand,  
Had neuer laide his fingers on your heart.

Gri. It neuer toucht my heart, aduersity  
2465 Dwels still with them that dwels with misery,  
( But milde content hath eaf'd me of that yoake,  
Patience hath borne the bruize and I the stroke.

Enter Furio, Ianicola, and Laureo, striuing about attyre.

Lau. Giue him his filkes[,] they shal not touch my back.

Marq. What strife is there, what aileth Laureo?

2470 Lau. I will not weare proud trappings like a beast,  
Yet hourely feele the scornfull riders spurre.

Marq. Cloth olde Ianicola in rich attire.

Ian. Doe, load me, for to beare is my desire.

Marq. Doe ye repine? nay then ile vex you more.

2475 Griffill[,] I will receiue this second wife  
From none but from thy hands: come giue her mee.

Grif. I heere present you with an endlesse blisse,

Rich honour, beautious vertue, vertuous youth,

Long liue my Lord with her contentedly.

2480 Owe. Marg patience there Gwenthyan[,] see you thade?

Marq. Griffill[,] dost thou deliuer me this maide,

As an vntainted flower which I shall keepe,

Despite of enuies canker, till the rust

Of all consuming death finishe her life?

2485 Gri. I doe my deare Lord, and as willingly

As I deliuered vp my maiden youth.

Marq. What saies Ianicola?

Ia. I say but thus,

Great men are Gods, and they haue power ore vs.

Marq. Griffill[,] hold fast the right hand of my bride,

2490 Thou wearst a willow wreath and she a crowne:

True bride[,] take thou the crowne and she the wreath.

Mari. My gracious Lord[,] you doe mistake your selfe.

Marq. Peace[,] peace, thou Siccophant[!] Griffil[,] receiue

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2471 spurre,] 2472 attire,] 2474 repine,] *Ebd.* more,] 2476 mee,]  
2480 owe,] 2483 rust,] 2484 lilfe?] *Coll.* 2490 crowne,] 2491 wreath,]

- Large interestes for thy loue and sufferance.  
 2495 Thou gau'st me this faire maide, I in exchange,  
 Returne thee her and this young Gentleman[.]  
 Thy Sonne and daughter[:] kisse with patience,  
 And breath thy vertuous spirit into their soules.  
 Gwe. Owe Sir Owen[.] marg you now, the man is yeelded  
 2500 to her Latie, lerne now Sir Owen[.] learne, learne Knight your  
 duetie, see you thade?  
 Marq. Why stands my wronged Griffil thus amazed?  
 Grif. Ioy feare, loue hate, hope doubts incompasse me.  
 Are these my children I supposed flaine?  
 2505 Ia. Are these my nephewes that were mured?  
 Gri. Blessing distill on you like morning dew,  
 My soule[.] knit to your soules, knowes you are mine.  
 Ma. They are, & I am thine: Lords[.] looke not strange,  
 These two are they, at whose birthes enuies tongue,  
 2510 Darted enuenom'd stings, these are the fruite  
 Of this most vertuous tree. That multitude,  
 That many headed beastes, nipt their sweet hearts,  
 With wrongs, with bitter wrongs, al you haue wrong'd her,  
 My selfe haue done most wrong, for I did try  
 2515 To breake the temper of true constancie:  
 But these whom all thought mured are aliue,  
 My Griffill liues, and in the booke of Fame,  
 All worldes in golde shall register her name.  
 Le. Mar. Most dreaded Lord.  
 2520 Marq. Arise flatterers[.] get you gone,

[Exeunt Lep. Ma.

Your soules are made of blacke confusion.  
 Father Ianicola.

- Ia. Oh pardon me,  
 Though dumbe betwixt my grieue and ioy I be.  
 Marq. Who stands thus sad, what brother Laureo?  
 2525 Lau. Pardon me my gracious Lord, for now I see,  
 That Schollers with weake eyes, pore on their bookes,  
 But want true soules to iudge on Maiestie:

None else but Kings can know the hearts of Kings,  
Hence forth my pride shall fly with humbler wings.

2530 Marq. Our pardon and our loue circle thee round,  
Lets all to banquet, mirth our cares confound.

Ow. Holde, holde, holde, banquet? if you banquet so, Sir  
Owen is like to haue theere, her Latie heere is cog a hoope  
now at this; pray Cozen[,] keepe your promise, [—] Rees[,]  
2535 the wandes Rees! [—] your medicines and fine trigs to tame  
fhrewes.

Marq. Furio[,] where be the wands that I bound vp?

Fur. Heere my Lord.

Marq. I wreath'd them then fir Owen, and you see  
2540 They still continue so, wreath you these three.

Ow. Owe winde them, yes is winde them and mag good  
mightie cudgell, to tame and knog hur Latie, and she prawle,  
or erie, or giue preade and meate to peggers, or teare  
pondes. By Cod is well remembred too: Cozen[,] you promis'd  
2545 to helpe her to her Duckegs, for all her paper and ponder  
is torne?

Mar. And I wil keep my promise, wreath your wands[.]

Owen. Owe Gods lid[,] mine is stubberne like Gwenthians,  
Gods plude[,] see it preakes in snip snap peeces, what now  
2550 Cozen?

Marq. But cozen[,] these you see did gently bowe.  
I tride my Griffils patience when twas greene,  
Like a young Ofier, and I moulded it  
Like waxe to all impreffions: married men  
2555 That long to tame their wiues must curbe them in,  
Before they need a bridle, then they'll prooue  
All Griffils[,] full of patience, full of loue.  
Yet that olde tryall must be tempered so,  
Leaft seeking to tame them they master you.

2560 Owen. By Cod[,] is true as Pistle and Gospel, oh true out  
a cry.

Marq. But you Sir Owen giuing her the head,  
As you gaue liberty to those three wandes,  
Shce'll breake as those doe, if you bend her now,

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2534 this,] 2535 Rees,] 2544 ponder, by] 2551 bowe,] 2557 loue,]

2565 And then y'are pafte all helpe, for if you ftriue,  
You'll gaine as gamefters doe that fildome thriue.

Owe What fhall doe to her Latie then? is peft run away  
cozen, or knog her braines out? for is as faliant as Mars if  
I be anger.

2570 Iul. That were a flame eyther to run away from a woman,  
or to ftrike her: your beft Phificke Sir Owen, is to weare a  
veluet hand, leaden eares, and no tongue, you muft not fight  
howfoeuer fhe quarrels, you muft be deafe whenfoeuer fhe  
brawles, and dumbe when your felfe fhould brabble: take

2575 this cawdle next your heart euery morning, and if your wife  
be not patient, the next remedy that I know is, to buy your  
winding fheete.

Gwe. Cozen Marqueffe, cosen Iulia, and Lawrds and Laties  
all, it fhall not need[:] as her cozen has tryed Griffill, fo  
2580 Gwenthian has Sir Owen.

Ow Owe, by Cod[,] is thought fhould pull her downe,  
ah ha.

Gwe. Is not pul'd downe neither, but fir Owen fhall be her  
head, and is forry has anger her head and mag it ake[:] but  
2585 pray good Knight[,] be not proude & triumph too much &  
treade her Latie downe, God vdge mee[,] will tag her will  
again[e,] doe what her can.

Ow. By Cod[,] is loue her out a cry now: fir Owen could  
tame her before, but Prittifh ploude feawrnes to fide w<sup>t</sup>  
2590 Laties, yes faith[,] fcornes out a cry, a pogs ont[,] tis nought:  
Gwenthian fhall no more be call'd Gwenthian but patient  
Griffill, ah ha is.

Marq. Our ioyes are compleate, forward to our feaft,  
—Patience hath won the prize and now is bleft.

2595 Iu. Nay brother[,] your pardon awhile: beftdes our felues  
there are a number heere, that haue behelde Griffills patience,  
your owne tryals, and Sir Owens fufferance, Gwenthians fro-  
wardnes, thefe Gentlemen louertine, and my felfe a hater of  
loue: amongft this company I truft there are fome mayden  
2600 batchelers, and virgin maydens: thofe that liue in that free-

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2567 owe.] 2571 her.] 2584 ake,] 2588 now, fir owen] 2597 you st.  
your] Coll. 2600 maydens,]

dome & loue it, those that know the war of mariage and hate it, fet their hands to my bill, which is rather to dye a mayde and leade Apes in hell, then to liue a wife and be continually in hell.

2605 Gwen. Iulia[,] by your leaues a lidle while, you taug and you prable about fhidings in mariages, and you abuse yong mens and damfels, & fraide them from good sportes and honorable states: but heare you now, awl that bee sembled heere, know you that discord's mag good muficke, and when  
2610 louers fall out[,] is soone fall in, and tis good you know: pray you al be married, for wedlocke increafes peobles and cities: awl you then that haue hufbands that you would pridle, fet your hands to Gwenthians pill, for tis not fid that poore womens fould be kept alwaies vnder.

2615 Marq. Since Iulia of the maides, and Gwenthian Of froward wiues, intreate a kinde applaude,  
See Griffill[,] among all this multitude,  
Who will be friend to gentle patience?

Ow. Ha[,] ha[,] ha, Griffil is weary, pray let fir Owen  
2620 fpeag[,] Griffill is patient, and her cozen is patient, therefore is fpeage for two. Gods plude[,] you fee her Latie is fpride of buttrie, yet fir Owen tame her and teare her ruffes, & mag her cry and put on her parrels, and fay is sorry Sir Owen, marg that well: If fir Owen was not patient, her Latie  
2625 had not beene pridled, if Griffill had not beene patient[,] her cozen Marqueffe had not been pridled: well now[,] if you loue fir Owens Latie, I hobe you loue fir Owen too, or is grow mighty angry; fir Owen loue you as God vdge mee out a cry, a terrible teale, doe you heare now? then pray awl that  
2630 haue crabbed hufbands and cannot mend them, as Griffills had, and awl that haue fixen wiues, and yet is tame her well enough as fir Owen does, & awl that haue scoldes as fir Owen does, and awl that loue faire Laties, as fir Owen does, to fed her two hands to his pill, and by God fhall

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2612 cities,] 2619 owen,] 2621 two,] 2622 owen] 2624 owen]  
*ebenso das folgende Mal.* 2627 owens] *Ebd.* owen] 2628 angry,] *Ebd.*  
owen] 2629 now,] 2632 owen] 2633 owen] *ebenso das folgende Mal.*



2635 haue fir Owens heard and foule in his pellie: and fo God  
faue you all. Man gras wortha whee, Man gras wortha whee.  
God night Cozens awl.

[Exeunt.

Finis.

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2635 owens]

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## Anmerkungen.

6. *one eyd wagoner of heauen*. Gemeint ist die Sonne. — 12. *fally*. Collier ändert *sally*, *which is evidently a misprint*, in *sully*. Doch führt Halliwell, Dictionary of Archaic and Provincial Words 703 für *to sally* dialektisch die Bedeutung *to move, or run from side to side* an, welche hier einen passenden Sinn giebt. In dem Cent. Dict., Imperial Dict., bei Webster etc. findet sich diese Bedeutung nicht; bei Flügel steht *to sally out* = umherstreifen verzeichnet. — 13. *to ply the chafe*. *To ply* = *to pursue steadily* (Cent. Dict. 4573, Sp. 1, § 4). Ebenso 91. — 14. *For hunting is a sport for emperors*. Dieser Vers klingt wie ein Sprichwort. Doch verzeichnet Hazlitt, Engl. Prov. and Proverb. Phrases<sup>2</sup> ein solches nicht. Ebenso verhält es sich mit V. 30, 877, 1311, 1741, 1797-98. — 19. *woo'd*. *To woo* = *to solicit, ask with importunity* (Cent. Dict.). — 24. *Allies*. *Ally* = *a relative*, jetzt veraltet (Murray, Dict. 243, Sp. 3). — 30. *Had neede*. Collier schreibt *He had need*, was eine überzählige Silbe ergiebt. — 38. *spend their mouthes*. *To spend the mouth* oder *to spend one's mouth* bedeutet *to bark violently, give tongue*, jetzt veraltet (Cent. Dict. s. v. *spend* I, 7). Der Ausdruck kommt öfters bei Shakespeare vor (vgl. Schmidt, Shakespeare-Lexicon s. v. *spend*). — 43. *ceaze* = *seize*, wie Collier auch schreibt. — 45. *Shew* = *eshew* meiden, fliehen. Collier, der *shew* nicht versteht, schreibt statt dessen *fly*. — 48. *As who would say*. Vgl. zu dieser Redensart Koeh, Engl. Gram. II<sup>2</sup> S. 300; Morris, Historical Outlines § 212; Zupitza zu Guy of Warwick 669-70; Shakespeare, Merchant of Venice, ed. Wright (Clar. Press Series) zu I, 1, 93; Abbott, Shakespearian Grammar § 257. Und zu dem französischen Vorbilde *comme qui dirait* vgl. Diez, Roman. Gram. III<sup>2</sup> 385. — 55. *So = provided that* (Abbott, Shak. Gram. § 133). Ebenso später noch öfters, z. B. 1482, 2149, 2295. — 57. *And that no wrinckle on your cheekes shall ride* und damit keine Runzel auf euren Wangen reite, d. h. damit ihr nicht unwillig werdet. — 72. *a hunters peale*. *Peal* = *a loud sound, or a succession of loud sounds* (Cent. Dict.). — 80. *tooth and naile* = *with biting and scratching; hence with all strength and means; with one's utmost efforts* (Cent. Dict. s. v. *tooth* 6382, Sp. 1). — 81. *anie time* = *every moment* (Schmidt, Shak.

Lex. S. 43, Sp. 2 unten). — 84. *don is the mouse*. Diese Worte sind identisch mit der sprichwörtlichen Redensart: *Dun's the mouse*. Hazlitt, Engl. Prov.<sup>2</sup> 124 sagt darüber: *We still say, As quiet as a mouse, but dun is an epithet taken from the colour*. Schmidt, Shak.-Lex. S. 343 bemerkt: *Dun's the mouse, a proverbial saying, perhaps used, without any distinct meaning, to quibble on the word done*. Jedenfalls ist an unserer Stelle der Sinn: „Still wie eine Maus,“ wie aus dem folgenden *lie still* hervorgehen dürfte. — 85-86. *downe I snug* ich ducke mich nieder. *To snug = to move so as to lie close* (Cent. Dict.). — 91. *ply*. Vgl. zu 13. — 100. *Ile hamper some body if I dye, because I am a basket maker*. Der Sinn scheint zu sein: Meine Beschäftigung ist, Körbe zu flechten; wenn ich nun sterben muss, will ich auch jemand mit in meinen Tod verflechten, d. h. mit mir ins Grab hinabziehen. — 113. *her fame whose beauty = the fame of her whose beauty* (vgl. Abbot, Sh. Gr. § 218). — 119. *Saliuia* ist wohl eine Entstellung aus dem italienischen *Saluzzo*. In Z. 1640 steht *Saluce*. Collier hat *Salucia* eingesetzt. — 130. *Though dead thou liu'st, that being vnblemished* ist dein guter Name unverletzt, so lebst du noch nach deinem Tode fort. — 134. *fo often as*. Vgl. Abbott, Sh. Gr. § 275. — 134-135. *mine eyes Sees our Duke court thee*. Also das Subjekt im Plural und das Verb im Singular. Der Fall kommt in unserem Stücke noch einigemal vor: *What means these words* (223); *those words . . . Yeelds* (762-63); *for mercies wings Beares round . .* (865-66); *within this parchment lyes, Fiue thousand Duckets* (1223-24); *Doth not his lips . . . refemble mine* (1426-27); *and as mine eyes Lets fall* (1542-43); *there's foure groates, and heere's foure more* (1769-70); *vpon euery dreffer lyes legges* (2027-28); *there standes the coffins of pyes* (2032); *there's wiues, there's patient wiues* (2422); *with them that dwels* (2465). Vgl. über diese merkwürdige Erscheinung Mätzner, Engl. Gram.<sup>2</sup> II 150 f.; Abbott, Sh. Gr. § 335 f.; Zupitza zu Guy of Warwick S. 350 u. 386; K. Pollert, die 3. Person Pluralis auf S bei Shakespeare (Marburg, Diss. 1881). — 142. *as one should fay*. *As = as if*. Vgl. Abbott, Sh. Gr. § 107 und Schmidt, Shak.-Lex. 55. — 146. *Weare naked brauerie and ragged pride* sie tragen nackt ihren Putz (s. zu V. 828) und zerlumpt ihre Kleiderpracht, d. h. ihre kostbaren Gewänder können ihre Schande nicht verdecken. — 151. *speckled* befleckt, fleckig = unrein. — 154. *time apace wears* die Zeit nützt sich schnell ab, d. h. sie vergeht schnell. — 156. *Mafters*. Man erwartet den Sing., den Collier auch stillschweigend eingeführt hat. Ebenso ist in den alten Drucken Shakespearescher Dramen oft irrtümlich ein *s* an Substantive geraten; s. darüber Abbott, Sh. Gr. § 338. Ebenso wird das *brothers* (223) zu beurteilen sein, wo Collier ebenfalls stillschweigend den Singular herstellt. — 157-58. *this yeare I thinke be leape yeare, for women doe nothing but buy cradles*. *Leap year* bedeutet bekanntlich das Schaltjahr. Wie diese englische Bezeichnung zu erklären ist, ist zweifelhaft (vgl. einen Erklärungsversuch im Cent. Dict.); Babulo aber

denkt dabei an *to leap* in der Bedeutung *to copulate with, to cover, said of the males of certain beasts* (Cent. Diet.). — 161. *by hooke or by crooke = by one means or another, by fair means or foul* (Cent. Diet. s. v. *crook*). — 164. *to make them ready. Them = themselves*; vgl. Abbott, Sh. Gr. § 223. *Ready = dressed* (Cent. Diet.). — 168. *cutting*. Die Bedeutung dieses Wortes ist mir nicht klar; die Wörterbücher bieten eine passende nicht. — 174. *coufonage = cozenage*. — 182 u. 192. *Foole (fool)*. Die Bedeutung des Wortes hier ist mir unklar. Collier bessert stillschweigend *foot* und sagt: *The meaning of this word seems to be that the lines which immediately follow it are the 'foot', close, or burden of the song*. Und in der That ist *foot* in dieser Bedeutung aus älterer Zeit auch sonst belegt; vgl. Cent. Diet. 2309, Sp. 3, § 7. Aber der zweimalige Druckfehler wäre doch auffällig. Man könnte an das franz. *foule* die Menge, d. h. hier den Chor, der den Kehrreim singt, denken. Indessen scheint dies Wort sonst im Englischen nicht vorzukommen. — 184. *hey noney, noney* juchheisa! juvivallera! Ein Freudenruf und Strophenschluss, der sich auch bei Shakespeare (s. Schmidt, Shak.-Lex. s. v. *hey*) findet. — 203. *Mas = mass. By the mass, an oath formerly in common use; sometimes abbreviated to mass* (Cent. Diet. 3648, Sp. 2, § 5). Vgl. auch Schmidt, Shak.-Lex. s. v. — 204. *for they are starke beggers* denn sie sind dreiste Bettler, d. h. sie geben nicht Ruhe, bis man sie befriedigt. — 209. *He needes not* bezieht sich auf V. 208: Er hat keinen Grund, dich wegen deiner Armut zu schmähen. — Ebd. *For he lookes like poore John himselfe. Poor John* ist eine in damaliger Zeit nicht seltene scherzhafte Bezeichnung für gesalzenen und getrockneten Meerhecht (s. Cent. Diet.). Der Ausdruck kommt zweimal bei Shakespeare vor (s. Schmidt, Shak.-Lex.). Zwei Belege aus Beaumont-Fletcher und Shirley im Cent. Diet.; einen weiteren aus Massinger bringt Wright zu *Tempest* (Clarendon Press) II, 2, 26 bei. Das tertium comparationis an unserer Stelle ist natürlich die Dürreheit. — 210-211. *eight to a necke of Mutton, is not that your commons, & a Cue of breade*, d. h. acht (Personen) für einen Hammelhals und um einen Pfennig Brot, ist das nicht eure alltägliche Kost? *Cue*, d. h. *q*, ist Abkürzung für lat. *quadrans* = ein Farthing (s. Cent. Diet. s. v. *cue*). — 215. *haue chargd my friends* habe von meinen Freunden Geld erhalten. — 218. *This angell of golde*. Damit ist dasselbe bezeichnet, wie kurz zuvor mit *this worlds deuil*, nämlich das Geld überhaupt. *Angel* bedeutet eine Goldmünze (s. Cent. Diet. 209, Sp. 3, § 5 s. v. *angel-gold*; ferner Schmidt, Shak.-Lex. 39). — 219. *folde. To sell* hier noch in der ursprünglichen, jetzt veralteten Bedeutung „übergeben“. — 223. *Brothers*. Vgl. zu V. 156. — 245. *better haue felt worfe woe* Bessere (als du) haben schon grösseres Unglück erfahren. — 246-47. *while I worke to get bread, And Griffill spin*. Zum Konjunktiv vgl. Mätzner, Engl. Gram.<sup>2</sup> II 128, auch die Stelle aus Daniel bei Abbott, Sh. Gr. § 367. — 273. *so that = provided that, in case that, if* (Cent. Diet.). — 275. *Whats hee that*

*speake?* Zum Konjunktiv *speake* vgl. Abbott, Sh. Gr. § 367. — 286. *None is so fond to fancie pouertie*. *Fond* = *foolish, silly* (Cent. Dict.). *To fancy* bedeutet hier *to take a fancy to, to like* (Cent. Dict.). — 288. *you are sped* ihr habt euer Ziel erreicht. — 291-292. Wortspiel zwischen *proprest* und *proportions*. — 310. *Apostataes*. *The Latin apostata was by far the commoner form from 1350 to 1650, with pl. apostata(e)s* (Murray, Dict.). — 314. *Faith* = *in faith*. Ebenso später noch öfters. — 344. *If equall thoughts durst both your states conferre*, d. h. wenn man eure Stellung in gerechter Weise vergleicht. *To conferre* = *to compare, examine by comparison* (Cent. Dict.). — 357. *distaine*. *To distain* = *to blot, sully, defile* (Cent. Dict.). — 361. *trump* veraltet für *trumpet* (Cent. Dict.). — 368. *sirha Griffill*. *Sirha* (= *sirrah* Bursche) wurde früher bisweilen auch mit Bezug auf Frauen gebraucht (vgl. Cent. Dict.). Ebenso 380 und 1341. — 371-372. *Ile not ducke and he were ten Dukes*. Wortspiel zwischen *ducke* und *Duke*. *And* = *if*, wie später noch öfters. — 376-377. *belweather* = *bell-wether* Leithammel. — 378. *snailles* = *'snailles*, Interjektion: *An old minced oath, an abbreviation of his (Christ's) nails (with which he was nailed to the cross)*. Vgl. Cent. Dict. s. v. *'snails*. — 403-404. *this wonder . . . wil last but nine daies*. Eine sprichwörtliche Redensart; vgl. Hazlitt, Prov.<sup>2</sup> 30 u. 42 und meine Einl. S. XXV. — 407-408. *cogging marchants* beschwatzende Kerle. *Merchant* in jener Zeit öfter in der Bedeutung „Geselle, Kerl“; s. Schmidt, Sh.-Lex. und Flügel, Wörterbuch. — 407-409. *if he do not . . . giue her the belles, let her flye*. Im Imperial Dict. s. v. *bell* bespricht Ogilvie den Ausdruck *to give one the bells and let one fly*. Es heisst dort, dies sei *a phrase sometimes used with the same sense as not to throw good money after bad. It is derived from hawking. When a hawk was worthless, the bells were taken off, and the bird was suffered to escape*. Indessen passt für unsere Stelle weder diese Bedeutung noch diese Erklärung. Der Ausdruck bedeutet hier, jem. den Laufpass geben, sich seiner entledigen, und ist von dem Falken hergenommen, dem man, wenn man ihn auf der Jagd fliegen, d. h. auf das Wild stossen liess, vorher ein Glöckchen am Fusse befestigte. Das tertium comparationis ist also nur *let one fly*. — 412. *I = ay*. Ebenso später noch öfter. — Ebd. *Y'oare* entstellt aus *you are*. — 426. *my teeth water*. Wir sagen: Es läuft mir das Wasser im Munde zusammen. — 429. Wortspiel zwischen *fast* schnell und *to fast* fasten. — 433. *court of Conscience*. Dies ist *a court established for the recovery of small debts in London and other trading cities and districts* (Cent. Dict. s. v. *conscience* 1203, Sp. 1). — 440. *for the gull can neither write nor reade*. *Gull* bedeutet hier *a fool, a dupe* (Cent. Dict.). Vgl. dazu Shakespeare, King Richard III., ed. Wright (Clar. Press Series) zu I, 3, 328. — 448. *Ile be sworne* wahrlich! Der Ausdruck findet sich häufig bei Shakespeare (vgl. Schmidt, Shak.-Lex. 1165). — 450. *its greeke to him. Greeke, any language of which one is ignorant: in allusion to the proverbial remoteness of Greek from any language, and usually with special allusion*

to the unfamiliar characters in which it is printed (Cent. Dict.). Vgl. auch Shakespeare, Julius Caesar, ed. Wright (Clar. Press Series) zu I, 2, 282. — 453. *booke* = *Bible*. — 459. *I ride post*. *Post* adv. = *as a post*, daher schnell (Cent. Dict.). — 460. *I kiffe the post*. *To kiss the post* = *to be shut out, to be too late for anything* (Nares, Glossary<sup>2</sup>). — 470. *long coate follower*. Gemeint ist hier Sir Owens Diener Rice. Ein langer, buntscheckiger Rock mit gelbem Besatz war die Tracht des Narren auf dem Shakespearean Theater (s. Delius zu Heinrich VII., Prol. 16). — 472. *his piece of a follower* sein sauberer Diener. *Piece* wird in ähnlicher Weise oft verächtlich gebraucht (s. Schmidt, Shak.-Lex. und Cent. Dict.). — 473. *double garde*. *Guard* bedeutet sowohl „Wache“ als auch „Saum, Besatz“. In letzterer Bedeutung bezieht sich das Wort auf den gelben Besatz am Kleide Rices. — 474. *He set some of the Pages vpon thy skirts for this* ich werde dir dafür (für diese höhnischen Worte) einige von den Pagen auf den Hals hetzen. Es scheint eine Anlehnung vorzuliegen an den Ausdruck *to sit upon one's skirts*, d. h. *to take revenge on one* (Cent. Dict. s. v. *skirt*). — 478-482. Zu dieser Rede bemerkt Collier: *This speech is not very intelligible, but it seems that Farneze is speaking of Emulo, and his fantastic habits with tobacco*. Mehr vermag auch ich über die Stelle nicht zu sagen. — 483. *Hee's Steele to the backe* er ist Stahl (d. h. hart wie Stahl) mit Bezug auf den Rücken, d. h. er ist fest, unnachgiebig. *To* = *as to, concerning* (s. Schmidt, Sh.-Lex. 1237). — 485. *Iron to the head* Eisen mit Bezug auf den Kopf, d. h. hartnäckig, unbeugsam. Vgl. die vorausgehende Anmerkung. 483-485. sind natürlich, wie aus dem, was folgt, hervorgeht, ironisch gemeint. — 493. *Misprizian* = *mispriison* (Cent. Dict.). — Ebd. *Sinthereis* = *syntheresis* (Cent. Dict.). Emulo wird wegen seiner Neigung, Fremdwörter anzuwenden, die er nicht versteht, verspottet. — 494. *raife veluet tearmes* sind Ausdrücke, bei deren Anwendung der Sammt sich sträubt; wir würden sagen, bei denen sich einem das Haar sträubt. Ich kann jenen Ausdruck sonst nicht nachweisen. — 495. *What be*. Über *be* statt *are* in Fragesätzen vgl. Abbott, Sh. Gr. § 299. — 504. *for a neede* = *in case of necessity*. Schmidt, Shak.-Lex. 763 führt mehrere Beispiele aus Shakespeare an. — 506-507. *because euerie good wit rides them*. Es scheint eine Anspielung auf ein Sprichwort vorzuliegen. — 510. *wighee* wohl dasselbe Wort, welches das Cent. Dict. *wighie* schreibt. Als Bedeutung dieses Substantivs wird dort „Wiehern“ angeführt. Welches der Sinn desselben an unserer Stelle ist, ist nicht recht klar. — Ebd. *Hollow* wird mit Collier, der *holloa* schreibt, als Interjektion zu fassen sein. — 506-510 sind mir nicht klar. — 514. *he would daunce a morrice*. *Morris-dance*, a dance of persons in costumes, especially of persons wearing hoods and dresses tagged with bells (vgl. Cent. Dict. s. v.). — 518. *clad out a crie* = *glad out of cry*. *Out of cry* bedeutet *out of reach* (Cent. Dict. s. v. *out of*). Derselbe Ausdruck 548, 562, 627, 642, 1233, 1251, 1257, 1258 und noch öfters. *A für of* kommt oft bei Shakespeare etc.

vor (vgl. Schmidt, Shak.-Lex. 2). Zu beachten ist die häufige Ver-  
wechselung der stimmhaften und stimmlosen Konsonanten in der  
Sprache Sir Owens und Gwenthians, ähnlich wie in der des wallisischen  
Geistlichen Evans in Shakespeares *Merry Wives*. — 523. *spingle legs*  
jedenfalls = *spindle-legs* lange, dünne Beine. — 527. *By Cods vdge*  
*me*. Dieser Ausdruck kommt noch öfter vor, so 550, 620, 1381 etc.,  
und ist wohl zusammengesetzt aus *By God* und *God vdge* (= *judge*)  
*me*, welche beiden Ausdrücke oft von Sir Owen gebraucht werden, so  
561, 563, 575, 641, 1382 etc. — 529. *prittifh* = *Welsh*, wie später  
noch öfter. — 530. *apox* = *a pox*. Vgl. zu 585. — Ebd. *Ale* = *ail*. —  
531. *fhoke* = *joke*. — 536. *gallimaufrie* Mischmasch, *any inconsistent*  
*or ridiculous medley* (Cent. Dict.). — 542. *ile make him eate his words*  
ich werde ihn zum Widerruf zwingen. *To eat one's words* = *to take*  
*back what one has uttered* (Cent. Dict. s. v. *eat*). — 544. *you misprize*  
*me* ihr versteht mich falsch. — 548. *Owe* ist Interjektion (= *oh*) und  
wiederholt sich oft. — 549-550. *you match no more loue trigs to wid-*  
*dow Gwenthians*. *To match* wohl = paaren, zusammenbringen. — 555. *be*  
*not to Diogenicall to me*. Der Sinn ist wohl: „Verlangt nicht zu viel  
Entsagung von mir.“ Die Form *Diogenicall* ist sonst nicht belegt,  
sondern nur *Diogenic*. — 557. *genicall & genicalling*. Sir Owen witzelt  
offenbar über das Wort *Diogenicall*, das er nicht versteht. Ein beson-  
derer Sinn liegt dem *genicall* und *genicalling* wohl nicht zu Grunde. —  
560. *you would be out Athlaffed*. Collier bemerkt zu dieser Stelle: *The*  
*meaning is that Emulo would have to bear such a burden of wrongs*  
*that it would exceed the weight supposed to be sustained by Atlas*. —  
563. *twag* = *talk*. — 566. *pooets* = *boots*. — 567. *ferge* = *search*. —  
568. *tell Vrcenze of it* macht das dem Urcenze weis. — 576. *fheng-*  
*lier* vielleicht = *gentler*. — 577. *Cordwainer* Schuhmacher (Murray,  
Dict.). — 578. *I ware* veraltetes Prät. von *to wear*. — 579. *fpload*  
für *'s blood*, verkürzt aus *God's blood* (Cent. Dict.). — 587. *the*  
*lime and hair*. Ich habe diese Zusammenstellung nirgends ge-  
funden; es dürfte damit ein Bindemittel gemeint sein, ähnlich dem,  
welches noch bei uns gelegentlich gebraucht wird. — 590. *dahoma*,  
keltisch = wohlun, hieher! heda, komm her! — 591. *A pogs* (= *pox*)  
*on her*. *A pox on, a plague on: a mild imprecation much used by the*  
*old dramatists* (Cent. Dict.). Der Ausdruck wird von Sir Owen oft an-  
gewendet, so 595, 1231, 1252 u. s. w. — 595. *bobie foole*. *Bobie* =  
*booby* Tölpel, Einfaltspinsel. — 596. *Doe not expatiate my obloquie*.  
*To expatiate* = *to expand, broaden* (Cent. Dict.). — 598. *gluttons*.  
Wortspiel zu dem in der vorausgehenden Zeile stehenden *conglu-*  
*tinated*. — 604. *No, goe to thē!* Nein, lauf denn zu! Das *thē* wird  
nicht als *them*, wie Collier thut, der aber selbst bemerkt, dass *go to*  
*them* keinen Sinn giebt, sondern als *then* aufzulösen sein. Zu *goe to*  
vgl. Schmidt, Shak.-Lex. 482 Mitte; es ist ein bei Shakespeare ausser-  
ordentlich häufig vorkommender Ausdruck der Ungeduld und Ver-

achtung. — 608-609. *Belly the rudro* (Wo ist eine Weile) *whee wrage withe* (Ihr Fran Witwe), *manday* (es ist gut) *eny* (dort), *mon du* (bei Gott), *ac whellock* (und Ihr werdet besser machen?), *en wea* (noch mehr?), *auch?* Diese keltische Stelle ist unklar; ich gebe sie genau so, wie Herr Professor Zimmer sie übersetzt hat. — 610-611. *Sir Owen gramarcy whee Gwenthyan* Sir Owen, es dankt Ihnen Gwenthyan [das Wort]. *Mandag eny* (es ist gut dort), *ac wellock* (und Ihr werdet es besser machen), *en thawen* (lustig), *en ryn mogh* (in kurzer Zeit). Ebenfalls nicht recht klar. — 613. *haue at you*. Hier wohl in der selteneren Bedeutung *I speak to you, listen* (vgl. Schmidt, Shak.-Lex. 519). Sir Owen aber scheint den Ausdruck in der anderen, häufigeren Bedeutung zu verstehen: *I shall hit you, take care, be warned* (s. Schmidt, ebd.). Über die grammatische Erklärung des Ausdruckes s. auch Mätzner, Engl. Gram.<sup>3</sup> II 413. — 615. *prittish*. Vgl. zu 529. — 624. *Tauie* = *Davy*. — 626. *prettish*. Vgl. zu 529. — 628. *Perfabe*. Gemeint ist natürlich die Batseba. — 630. *tall* = *bold, brave, courageous* (Cent. Dict.). Ebenso 632. — 632. *prittish*. Vgl. zu 529. — Ebd. *As God vnde mee*. *Vnde* ist mir unklar. Vielleicht liegt ein Druckfehler vor und es soll *vdge* = *judge* heissen, wie es sonst in diesem Ausdrucke (z. B. 1233, 1259) immer heisst. — 634. *pribles and prables* = *idle prattle and quarrelling*. Der Ausdruck kommt zweimal in den Merry Wives im Munde des wallisischen Geistlichen Evans vor (s. Schmidt, Shak.-Lex.). — 640. *pundall*. Collier glaubt, dass *pundall* aus *punctual* verdorben sei; v. Westenholz, Die Griseldissage in der Literaturgesch. 98 glaubt, es sei eine Verstümmelung aus *beyond all*. — Ebd. *to leade* = *to let*. — 642. *pridle* = *bridle*. — 646. *tother* für *other*, sehr häufig im Mittengl. Ebenso 1351 und 1936. — 650. *diggon* ist wohl = *dickens* zum Teufel! — 654. *coward*. Sir Owen meint jedenfalls ein anderes Wort. — 660. *Vn loddis Glane* (ein hübsches Frauchen), *Gwenthyan a mondu* (ist Gwenthyan, bei Gott). — 661. *Gramercie wheeh* (Viel Dank Ihnen), *Am a Mock honnoh* (wegen des Scherzes von Ihnen). — 663. *Io* die dem Lateinischen entnommene Interjektion. Ebenso 2404. — 663-664. *hey ho Hiemen*. *Hey ho* = *heigh - ho*, eine Interjektion, hier zum Ausdruck der Niedergeschlagenheit (vgl. Schmidt, Shak.-Lex. 580). Auffällig ist die verschiedene Schreibweise von *hymen* unmittelbar hintereinander. — 666. *If she misse his crowne, tis no matter for crackking*. *Crown* bedeutet hier wohl „Wirbel des Kopfes“. Der Sinn wäre dann vielleicht: „Wenn sie den Wirbel seines Kopfes verfehlt, dann hat das Krachen nichts zu bedenten.“ *To crack* vielleicht in doppelter Bedeutung: krachen (infolge eines Schlages) und Witze reißen (mit zu ergänzendem *jokes*). — 667. *So she foader it againe*. *To foader* = zusammenlöten. — Ebd. *it will paffe currant*. *To pass current* = to be accepted as genuine, credible, or of full value (Cent. Dict. s. v. *current*). — 669. *Lets haue a fling at her* wir wollen sie etwas zum Besten haben. *Fling* = *gihe, sneer, sarcasm* (Cent. Dict.). — 674. *litile*,



alte Form für *little*. — 678. *towards* = *coming, at hand* (Cent. Dict.). — 704. *to leade apes in hell*. Darunter versteht man *the employment jocularly assigned to old maides in hell* (Cent. Dict. s. v. *ape*). — 708. *at barlibreake*. *Barley-break, an old game played by six persons, three of each sex, formed into couples. Three contiguous plots of ground were chosen, and one couple, placed in the middle plot, attempted to catch the others as they passed through. The middle plot was called hell, whence the allusions in old plays to the last couple in hell* (Cent. Dict.). — 710. *wedlocke, your Jacke an Apes clog*. Der Sinn ist: Die Ehe ist die Fessel, mit der ihr die Frauen (eure Affen) bindet. — 730-31. *if you could mak the armes of faire Ladies the spheres of your hearts*, d. h. wenn ihr es dahin bringen könntet, dass die Arme schöner Damen euch umschlängen. — 738. *except the punnishment of the horne* ausgenommen die Strafe des Hornes, d. h. die Bestrafung damit, dass dir Hörner aufgesetzt werden. — 738-739. *put that in* bring das hinein, schalte das ein. — 740. *hee were best put that by. To put by* abwenden, beseitigen. — 746. *a bald friend*. Die Zeit wird hier wie anderwärts kahl genannt mit Rücksicht auf die Darstellung der Personifikation von *καλός* mit kahlem Hinterkopfe (s. Roscher, Wörterb. der griech.-röm. Mythol.). — 750. Vor *makes* ist das Relativum im Nominativ zu ergänzen (vgl. Abbott, Sh. Gr. § 244). — 751. *captaines*. Collier ändert *captives*, was das Richtige sein dürfte. — 753-754. *We obey to follow you, but not to loue you, no, renounce that obedience*. Der Sinn ist (vgl. auch Westenholtz a. a. O. 99): Wir gehorchen dem Befehle, Euch zu folgen (begleiten); aber dem Befehle, Euch nicht zu lieben, verweigern wir den Gehorsam. — 799. *beholding (corrupt form of beholden) = under obligation, obliged* (Cent. Dict.). — 806. *Exhald vp by the hot breath of the Sunne. To exhale, used of the sun drawing up vapours (and thus causing meteors)*. Vgl. Schmidt, Shak.-Lex. — 808. *a screech-owle, an owl hooting at night, and supposed to be ominous of evil* (Schmidt, Shak.-Lex.). — 828. *this ruffet brauerie*. *Bravery* bedeutet hier *splendour, magnificence* (Cent. Dict.). — 830. *course* = *coarse*. — 846. *admirall*, Nebenform von *admirable* (Cent. Dict.). — 872. *but that = unless, if not*. — 898. *Ile not deni't to win a diademe*, d. h. ich will mich nicht weigern, diesen Dienst zu thun, könnte ich auch durch die Weigerung ein Diadem gewinnen. — 899. *I commend* = *I praise, I mention with approbation* (Cent. Dict.). Ebenso 901. — 922. *in funder* = *asunder*. — 933. *la fol*. *La* ist der Name der sechsten und *sol* der der fünften Note der Tonleiter im Italienischen und Englischen. — 934. *It hangs as euen as a chandlers beame*. *Chandler* hier in der jetzt veralteten, allgemeineren Bedeutung Krämer (often somewhat contemptuous. Murray, Dict.). *Beam* der Wagebalken. Der Sinn ist also: Babulos Rapier sitzt ebenso gerade wie der Wagebalken eines Krämers, d. h. schief, wie auch die folgenden Zeilen bestätigen. — 934-935. Wortspiel zwischen *beame* Wagebalken und *beame* Baum. — 948. *by reuerfion* in Auwartschaft. —

952. *A paffe an effe non este argumentum* die Möglichkeit ist kein Beweis für die Wirklichkeit. *An* entstellt aus *ad* und *este* aus *est*. — 957. *you are best packe* = *it is best for you to pack*. Vgl. hierzu Abbott, Sh. Gr. § 352. Vgl. auch 740. — 966. *There's a ship of fooles ready to hoyft sayle*. Eine Anspielung auf Sebastian Brands Narrenschiff, das im Anfange des 16. Jahrhunderts fast gleichzeitig von Alexander Barclay und Henry Watson ins Englische übersetzt wurde (s. ten Brink, Engl. Litt. II 452 f.). — 969. *shipping* = *ships in general* (Cent. Dict.). — 979. *discontent* = *sorrow, grief* (Schmidt, Shak.-Lex.). — 983. *tane* = *ta'en* für *taken*. — 984. *courfe*. Vgl. zu 830. — 990. *Approoue* = *prove*. — 994. *whom they are sworne to smite. To swear hier* = *to bind by an oath* (Cent. Dict.). — 1002. *Little said is soone amended*: Wenn man wenig sagt, kann man es rasch wieder gut machen. Das Sprichwort lautet vollständig: *Little said, soon amended; little good, soon spende* (Hazlitt, Engl. Prov.<sup>2</sup> 276). — 1016. *wardrop* = *wardrobe*, für *wardrobe*. Die Form *wardrobe* findet sich auch sonst in älterer Zeit (s. das Cent. Dict.). — 1020. *Iemmes* = *gems*. — 1027. *grewell* = *gruel*. — 1035-36. *Remember thou didst liue when thou wert poor, And now thou doest but liue* erinnere dich, du lebstest wirklich, als du arm warst, und nun vegetierst du bloss. — 1037. *See them without the Pallace. To see hier* = begleiten, geleiten. Ebenso 1039, wo auf *see out* das etwas stärkere *turne out* „hinaustreiben“ folgt. — 1043. *for at his turning. For hier* = *in spite of, notwithstanding* (Cent. Dict. 2315, Sp. 1, § 23). — 1045. *Mary* = *marry*, hier und Z. 1049 = *why* (Schmidt, Shak.-Lex. 696, § 4). — 1045. *hee shall neuer hit vs ith teeth with turning vs. To hit in the teeth with* = *to taunt or twit with, throw in the teeth of* (Cent. Dict. s. v. *tooth*, S. 6382). — 1046. *for tis not a good turne. Turn hier* = *act, deed, act of kindness or malice* (Cent. Dict. 6540, Sp. 2, § 11). — 1045-1046 sind mir nicht ganz klar. — 1054. *an Innocent* = *an idiot* (Cent. Dict.). — 1058. *ominia, d. h. omnia*. — 1070-1071. *fo did mine eye, Through gilt beames of your births. Through* wird mit Collier als *throw* zu nehmen sein, obwohl das Wort sonst in unserem Stücke stets *throw, throwe* geschrieben wird, und *of* wird für *on* stehen, welche Verwechslung auch bei Shakespeare häufig ist (s. Schmidt, Shak.-Lex. 709). Demnach ist zu übersetzen: Ebenso wie ich sie (die Grissill) erhob, um in der Grösse Sphäre zu leuchten, so warfen meine Augen goldene Strahlen auf eure (niedrige) Geburt. — 1080. *trawaile* veraltet für *labour in childbed, parturition* (Cent. Dict.). — 1090. *mischiefe hier* = *disposition of causing annoyance* (Cent. Dict.). — 1097. *crowding in a thrust sich zu einem Angriffe vereinigt*. — 1105. *early met. Early* = *in good season, betimes* (Schmidt, Shak.-Lex.). — 1112-1113. *see him curuet sich, was er für Sprünge macht (mit der Zunge). To curuet* = *to leap and frisk*. Vgl. Shakespeare, As you like it, III, 2, 258: *cry holla to thy tongue, it curuets unseasonably*. — 1116. *allyed* verwandt. Vgl. zu 24. — 1122. *Sim-*

ply = absolutely (Cent. Dict.). — 1123. gull. Vgl. zu 440. — 1126-1127. *I vailde my vpper garment* ich nahm mein oberes Bekleidungsstück ab. Unter *vpper garment* ist hier die Kopfbedeckung verstanden, wie aus dem Folgenden hervorgeht. — 1128-29. *Orient Pearle*. *Orient* = bright, shining; properly eastern, as pearls were first brought from the East. Vgl. Wright zu Shakespeare, Richard III. (Clar. Press Series) IV, 4, 322. — 1129. *a foolish sprig*. Foolish, used as a term of modesty in recommending a thing (Schmidt, Shak.-Lex.); ebenso 1142. *Sprig* bedeutet hier an ornament or a design in the form of a spray (Cent. Dict.). — 1135. Wortspiel zwischen *true* und dem vorausgehenden *drew*. — 1136. *hand-kercher* = handkerchief. — 1137. *he sweat* veraltetes Präteritum. — 1141-1142. *I made it then . . . of meere purpofe* ich that es damals . . . nur zu dem Zwecke. — 1142. *foolish*. Vgl. zu 1129. — 1144. *its all one = all the same, no matter*. — 1145. *Nay, they were all scarce* one nein, sie waren alle kaum einer, d. h. kaum ein Knopf war ein Diamant; mit Beziehung auf das vorausgehende *its all one*. — 1146. *we both lying*. *Lying* kann sowohl „liegend“ als „lugend“ bedeuten. *Farneze* versteht es im letzteren Sinne. — 1147. *Ile be sworne thou doft* wahrhaftig, das thust du, d. h. du lügst. — 1152. *vapulating*. Das Verb *to vapulate* ist in den Wörterbüchern nicht verzeichnet. Nur das zugehörige Substantiv *vapulation* = the act of beating or whipping (Cent. Dict.) findet sich dort. *To vapulate* bedeutet „schlagen“. — Ebd. *engine*. Bezeichnet hier das Schwert des Gegners. — 1154. *the cannon*, sonst auch *canon*, *canion*, *cannion*. Das Wort bezeichnet *ornamental rolls, sometimes indented, sometimes plain or straight, laid like sausages round the ends of the legs of breeches* (Murray, Dict. s. v. *canion*). — 1157-59. *which aduantaqious signe I ( ) this legge, . . . stumbled*. Offenbar eine verderbte Stelle, die mir nicht klar ist. Das der Klammer unmittelbar ohne Interpunktionszeichen folgende *this legge* gehört zum Folgenden, es ist Subjekt zu *stumbled*. Auch Collier ist die Stelle unklar. Er sagt: *Perhaps the author only meant that Emulo should pause, as doubting which leg, and then we ought to read, 'Ay — this leg'.* *Possibly the compositor could not here decipher some word in the M. S.* — 1160. *imprifion*. Die Wörterbücher verzeichnen das Wort nicht. Auch das Französische, Spanische und Italienische kennen diese Zusammensetzung nicht. Als Bedeutung des Wortes ergibt sich aus dem Zusammenhange „verwickelte Lage“. — Ebd. *Fetching a . . . careere* einen heftigen Angriff machend. *To fetch* bedeutet hier *to effect, take, make, perform* (Cent. Dict. 2190, Sp. 3, § 10). *Career* hier = *a charge or run at full speed, as in justing* (Cent. Dict. s. v.). — 1162. *this gilded fort*. *Fort* = *forte* bedeutet *the strong part of a sword-blade or rapier* (Cent. Dict.). — Ebd. *paffado*, veraltet für *passade: in fencing, a lunge forward with a sword, one foot being advanced at the same time* (Cent. Dict.). — 1163. *contest*. *Emulo* ist sich über die Bedeutung des Wortes, das er im Zusammenhange mit dem ähnlich lautenden *protest*

anwendet, offenbar nicht klar. — 1165. *Syntherefis*. Vgl. zu 493. Das Wort, das Emulo offenbar nicht versteht, passt nicht hierher. — 1166. *im-perished*. Im Cent. Dict. findet sich das veraltete *to emperish* = *to destroy, ruin*, welches gemeint sein dürfte. — 1167. *at the top of a faire enveloped glove* am Aufschlage eines schönen, ausgefütterten Handschuhs. *To envelop* hier jedenfalls in der veralteten Bedeutung *to cover on the inside* (Cent. Dict.). — 1169. *a toy &c. A toy* eine unbedeutende Sache, in angenommener Bescheidenheit mit Bezug auf das reich vergoldete Wamms angewendet, ähnlich wie *foolish* in 1129. Was das &c. betrifft, so meint Collier: *The author here seems to have intended the actor to continue the sentence as he liked*. — 1175 f. Emulo vergisst sich offenbar und streckt seine angeblich verwundete Hand den Eintretenden zum Gruss entgegen. — 1180. *fine finger* bedeutet wohl Ringfinger. Ich finde den Ausdruck nirgends verzeichnet. — 1185. *larded* geputzt, garniert. *To lard* = *to enrich, garnish* (Cent. Dict. und Schmidt, Shak.-Lex.). — 1188-1189. *none, none, in this mint?* D. h.: Habt Ihr keine solche feine Lüge in Eurer Lügenfabrik? — 1193. *milk-sop* = *milk-sop* Weichling, Memme. — 1194. *wardrop*. Vgl. zu 1016. — 1194-1195. *yet heare all your trunckes of suites*. Der Sinn ist: (Du redest von nichts als von Kleidung) und das ist nun all deine Kleiderpracht. *Heare* scheint aus *here are* zusammengefloßen zu sein. — 1198. *I discharge you my service*. Man erwartet *of my service*. Vgl. aber Cent. Dict. 1646, Sp. 1, § 4, Beisp. 2. Ebenso in 1200. — 1201. *gulles*. Vgl. zu 440. — 1202. *Abram* oder *Abraham* gewöhnlich mit dem Zusatz *man*. Murray, Dict. nimmt aus Nares, glossary die folgende Erklärung auf: *One of a set of vagabonds, who wandered about the country, soon after the dissolution of the religious houses; the provision of the poor being cut off, and no other substituted*. — 1202. *we casheere you our company*. *To cashier* figürl. = *to dismiss or discard from service* (Cent. Dict.). Dieselbe Konstruktion wie bei *discharge* 1198. — 1204. *fortification* Stärke. — 1210. *you'll say Italy haue defyled you*. Man erwartet den Indikativ; vgl. aber Abbott, Sh. Gr. § 368, Anm. — 1211. *bore* = *boar*. — 1218. *heere they be*. Man erwartet *are*; vgl. jedoch Abbott, Sh. Gr. § 300. — 1222. *Coze* = *coz*, an abbreviation of *cousin* (Murray, Dict.). Ebenso 1226 und 1290. — 1228. *seauen starres*. Gemeint ist das Siebengestirn. — 1231. *tis scalde matter* es ist eine erbärmliche Sache. *Scald* = *scalled* hat hier die Bedeutung *mean, wretched, contemptible* (Cent. Dict.). — 1234. *powd* = *pout* schmolten. — 1238. *for aul is to know her wifes case* denn alle sollen erfahren, wie es mit meiner Frau steht. — 1245. *sped*. Vgl. zu 288. — 1246. *Ile tell you what*. Hier ist *what* = *something* (Schmidt, Shak.-Lex.). — 1248. *fingle iangle* = *jingle-jangle, a jingling sound* (Cent. Dict.), entsprechend unserem deutschen Klingklang. — 1249. *Pelles* = *bells*. — 1250. *a fire* = *on fire*; vgl. zu 518. — 1251. *tiuell* = *devil*. — 1252. *la*, Interjektion,

joined to terms of asseveration (Schmidt, Shak.-Lex.). — 1255. *is know* jedenfalls = *I know*. Vgl. zu 1975 und 1977. Für „ich“ gebraucht Sir Owen neben *I* gewöhnlich *her*. — 1256. *fore*. Veraltet für *before*. — 1259. *pobbie*. Vgl. zu 595. — 1260. *shide* = *chide*; *pawle* = *brawl*; *scoude* = *scold*; *scradge* = *scratch*. — 1261. *haid* wohl entstellt aus *said*, wie Collier schreibt. — 1263. *tedge* = *teach*. — 1266. *You had no sooner spake*. *Spake* = *spoken* (vgl. Abbott, Sh. Gr. § 344 und Schmidt, Shak.-Lex.). — 1282. *gratious* = *gracious* hat hier die Bedeutung von *agreeable*, *acceptable* (Cent. Dict.). — 1285. *And thats my children* für *those are my children*. — 1301. *Terdawgh* keltisch = Kommen Sie, d. h. willkommen! — 1302. *Terdawgh whee*. *Whee* (kymr. *chui* Ihr, Sie) ist zu *terdawgh*, wo das „Sie“ schon in dem *wgh* liegt, hinzugesetzt, also etwa: Willkommen auch Sie. — 1311. *fo*. Vgl. zu 55. — 1312. *Doe and her tare* (= *dare*) er soll es nur thun, wenn er es wagt. — 1314. *mag Gwenthyan put her finger in me hole*. Nicht klar. Der Sinn ist wohl: vollständig zahm, unterwürfig machen. — 1315. *tudge* = *touch*; *tawg* = *talk*. Vgl. zu letzterem 1320. — 1318. *shee'll set her markes on me then* sie wird mir dann ihre Zeichen aufdrücken (mit den Nägeln). Wortspiel zu dem vorausgehenden *to mark* (*marg*) beachten, bezeichnen. — 1319. *goe too Rees*. Vgl. zu 604. — Ebd. *Ile Rees her*. *Rees* ein von Gwenthyan nach dem Namen des Dieners Rice gebildetes Verbum. — 1320. *tawg* hier wohl = *dog*. Vgl. zu 1315. Collier schreibt *tog*. — 1324. *fuch ninny pobbie foole*. *Ninny* = *a fool*, *a simpleton* (Cent. Dict.). *Pobbie*. Vgl. zu 595. — 1327. *parrels*. *Parrel* = *parel*, veraltet für *apparel* (Cent. Dict.). — 1330. *Your worship may stab her, she gives you the lye*. Dazu bemerkt Collier: *This practice of stabbing, not only for giving the lie, but on much slighter occasions, was censured and ridiculed by S. Rowlands, in his tract 'Look to it, or I'll stab you', which was printed in 1604; vgl. auch Hazlitt, Handbook 521. To give one the lie in his throat* — so lautet der vollständige Ausdruck — bedeutet *to accuse one of outrageous lying; throw back, as it were, a lie into the throat from which it proceeded* (Cent. Dict. s. v. *give*, S. 2522, Sp. 3). — 1344. *is prought a bed*. Zu *a bed* vgl. 518 und 1250. Der Ausdruck heisst *to be brought to bed of* (niederkommen mit) und steht richtig in 1342. — 1352. *is scarwne to say*. *Scarwne* = *scorn* statt *scornful*. Das Substantiv statt des Adjektivs. Ähnlich *be peace* in 1355, *furie* in 1357. — 1356. *Tawfone Gwenthians*. *Tawson* (keltisch) = schweig einen Ton (*son*), d. h. still! — 1358. *O mon Iago, mon due* = O bei Jakob, bei Gott. — 1359-60. *Adologo whee Gwenthyan, bethogh en Tonigh, en moyen due* (keltisch) = es bittet Sie Gwenthyan, seien Sie ruhig (*en thlonigh*), um Gotteswillen. — 1361. *Ne vetho en Thonigh, Gna wathe, gna thlatee* (keltisch) = sie ist nicht ruhig, sie wird dich widerrufen machen, sie wird dich lieben machen. — 1365-66. *plew coates and padges ta follow her heeles*. Zu dieser Stelle bemerkt Collier: *At the date when this play was written, male servants were uniformly*



*dressed in blue coats, and wore the badges of their different masters for distinction.* — 1370. *Tannekin the Froe hath brought your Rebato.* Tanikin Diminutiv von Anne. *Froe* veraltet statt *frow*, bedeutet *a woman, especially a Dutch or German one* (Cent. Dict.). *Rebato* = *rabato*, a collar turned over upon the shoulders, or supported in a horizontal position like a ruff (Cent. Dict.). — 1374. *prae* = *brave* bedeutet hier *splendid, beautiful* (Cent. Dict.). — 1376. *patoes money out a crie.* Sir Owen scherzt über das Wert *rebato* mit Bezug auf den hohen Preis, der dafür verlangt wird. — 1378. *The Froe.* Vgl. zu 1370. — Ebd. *five pound.* Collier ändert *five* in *three*; ebenso 1379 und 1386. Es scheint aber, dass Rice, um seinen Herrn noch mehr in Zorn zu bringen, das zweite Mal absichtlich einen höheren Preis nennt als das erste Mal in 1371. — 1380. *pye* = *buy.* — 1384. *pye* and *pye* = *by and by*, bedeutet hier *presently* (Cent. Dict.). — 1385. *pobbie.* Vgl. zu 585. — 1386. *puble* = *bubble.* — 1387. *powte* = *about.* — 1388. *pridle* = *bridle.* Vgl. zu 642; ebenso 1400, 1402 und 1403. — 1390. *you prade and prade.* *Prade* = *prate.* — 1390-1391. *ile prade your neaces.* An dieser Stelle ist *prade* wohl = *break* und *neaces* = *necks* zu nehmen (vgl. Collier S. 95). — 1395. Wortspiel zwischen *ponds* = *bonds* Bänder und *pondes* = *bonds* Schuldscheine, Obligationen. — 1398. *pride* Hitze, Wut. — 1400-1401. *Cartho crogge* (keltisch) = sie treibt das Hängen aus. Wegen des Folgenden vgl. zu 1361. — 1402. *A breath vauer or no Tec* (keltisch) ist Herrn Professor Zimmer unverständlich. — 1404. *quarter* statt *quartered.* — 1408. *fixen widowe.* *Fixen* = *vizen*, *a turbulent quarrelsome woman, a scold* (Cent. Dict.). Vgl. auch Shakespeare, *A Midsummer Night's Dream*, ed. Wright (Clar. Press Series) zu III, 2, 324. — 1417. *circle* wohl = *sphere* Kugel, d. h. Erdkugel. — 1420. *why should I thinke scorne.* *To think scorn* verachten (Flügel, Wörterbuch). — 1429. *Would stay the iudgement of the curioust eye.* *To stay* hier = *to stand, abide* (Cent. Dict.). *Curious* ist wohl zusammengezogen aus *curiousest.* — 1433. *One were better get a doffen.* Vgl. zu 957. — 1450. *and so haue swore.* *Swore* = *sworn*, vgl. Abbott, Sh. Gr. § 343 und Schmidt, Shak.-Lex. In letzterem heisst es: *swore, for the sake of the rhyme, in Love's Labour Lost I, 1, 144.* Das *for the sake of the rhyme* ist unrichtig, wie schon daraus hervorgeht, dass, wie die Zusammenstellungen bei Abbott zeigen, die Formen ohne *n* sich vielfach auch im Innern der Verse finden. — 1453. *Will fright my little ones.* *To fright* statt *to frighten.* — 1472. *heeres two.* Vgl. zu 134-35. — 1476-77. *This way or this way, neuer shall mine eye Looke thus, or thus.* Collier setzt vor diese Rede ein *Aside.* Der Sinn ist: Mag ich dahin oder dorthin schauen, niemals sollen meine Augen so oder so schauen, d. h. zornig. Es ist natürlich anzunehmen, dass der Marquesse die entsprechenden Bewegungen mit dem Kopfe macht. — 1485. *they'le wrawle.* *To wrawle* = *to cry as a cat, whine, moan* (Cent. Dict.). — 1513. *gentle churle* = guter Kerl, guter Mensch. — 1523. *scard* = *scared* er-

schreckt. — 1534. *this Alablafter bowels*. *Alablafter* für *Alabaster*. Die erstere Form findet sich auch sonst; s. Murray, Dict. Was *this bowels* anbelangt, so ist entweder *this* als die alte Pluralform anzusehen, die sich noch im 16. Jahrh. findet (Mätzner, Engl. Gr.<sup>3</sup> I 323), oder es ist *bowels* als Singular behandelt (Mätzner, I 253). — 1572. *ie commend*. *To commend* ist hier wohl = *to remember* (Schmidt, Shak.-Lex.). — 1585. *if you woe me*. Vgl. zu 19. — 1607. *as who should say*. Vgl. zu 48. — 1630. *doubt* = *fear*. Vgl. zu 2084. — 1656. *from Courtly delicates*. *Delicate* als Substantiv veraltet = *something savory, a delicacy* (Cent. Dict.). — 1665. *To challenge* hier in der veralteten Bedeutung *to accuse* (Cent. Dict.). — 1671. *mell meddle*. — 1673-74. *and I daunce mine own childe*. *Probably a quotation from some lost nursery rhyme* (Coll.). — 1676-77. *Heere's fixteene pence a weeke, and fixteene pence a weeke, eight groates, sope and candle*. Man muss vermuten, dass Babulo das Geld, welches er für verkaufte Körbe erhalten hat, abliefert und ebenso Seife und Licht, welche er eingekauft hat. *Groat* ist eine Silbermünze. — 1693. *A fig for care! A fig for (this or that), a phrase used elliptically for 'I don't care a fig for', to express the speaker's scorn for some insignificant person or thing* (Cent. Dict. s. v. *fig*). — 1694. *this little Pope Innocent*, d. h. dieses unschuldige Kind. Babulo macht einen Scherz, indem er dabei wohl an den kurz vor der Abfassung des Stückes verstorbenen Papst Innocenz IX. denkt. — 1695. *fhee has vnckled Laureo* heisst hier: sie hat Laureo zum Onkel gemacht. *To uncle, a verb coined by York in Richard the Second II, 3, 87* (Schmidt, Shak.-Lex.). Dort hat es aber die Bedeutung: Onkel nennen. — 1699. *heer's a couple, quoth Iacke dawc*. Zweifellos ein Citat aus irgend einer Erzählung. — 1712. *By many a thousand part*. Man erwartet die Ordnungszahl. — 1718. *Whilft troopes of Saint-like haue adored thee* während Scharen von Heiligengleichen dich angebetet haben. Unter *Saint-like* müsste man dann die Hofleute verstehen. Vielleicht hat Collier recht, wenn er *of* in *as* ändert; aber es wäre dann *as Saint-like* auf *thee* (Grissill) zu beziehen. — 1720. *Dost thou not envy*. *To envy* bedeutet an dieser Stelle *to hate* (Schmidt, Shak.-Lex.). Ebenso in der nächsten Zeile. — 1731. *may ferue my turne*. *To serve one's turn* = *to be sufficient for the purpose, occasion* (Cent. Dict. s. v. *turn*). — 1746. *Where be these infidels*. Vgl. zu 495. *Infidels* Ungläubige, weil die Kinder noch keine Christen sind. — 1746 f. *heere's the cradle of security*. Collier weist darauf hin, dass *The Cradle of Security* der Titel eines verlorenen Interlude sei, indem er dabei seine Hist. of Engl. Dramatic Poetry and the Stage zitiert. Vgl. über das Stück auch Halliwell, Dict. of Old English Plays 63. Ebenso werden auch *The Pillowe of Idlenes* und *The Cloake of Hypocrisie* (vgl. 1747-48) Titel von Dramen oder etwa von Volksballaden sein, wenngleich ich nicht imstande bin, das Vorhandensein derselben nachweisen. — 1764. *fol fa*. *Sol* ist die fünfte und *fa* die vierte Note der Ton-

leiter. Siehe auch zu Z. 933. — 1764-65. *we'll alla mire him, and he we waile in woe*. Collier bemerkt dazu: *The clown speaks of two tunes, one beginning alla mira, and the other I wail in woe, both, but especially the latter, well known and often mentioned by writers of the time*. Ich weiss weiter nichts zu sagen. — 1784. *now = now that*. — 1797-1798. *muft is for Kings, and loe obediënce for loe vnderlings*. Der Sinn ist wohl: Dass andere müssen (= anderen zu befehlen), steht Königen zu, und niedriger Gehorsam niedrigen Untergebenen. — 1799. *He shall not hale them thus. To hale = to draw, pull, drag* (Cent. Dict.). — 1802. *and faue the little hop a my thombes*. Hop bedeutet hier wohl „das Hüpfen“; a = of. Der Sinn wäre dann möglicherweise: Sorgt dafür, dass es mich nicht umsonst in den Fingern juckt. — 1810. *To hale them hence*. Vgl. zu 1799. — 1815. *lyne = lien = lain* (Schmidt, Shak.-Lex.). — 1821. *cry prentifes and clubs*. Dazu bemerkt Collier: *'Prentices and clubs' was the exclamation in London on any commotion in which it was required that the prentices should take part*. — 1821-22. *the corporation cannot be ( ) firra, set downe thy baskets*. Die Stelle ist offenbar verderbt und mir nicht klar. Das der Klammer unmittelbar folgende *firra* gehört zum Folgenden. Auch Collier ist die Stelle unklar. Er sagt: *Possibly the compositor indicated by the parenthesis the absence of a word he could not read*. — 1833. *To guard sicher fortgleiten*. — 1836-37. *but God can tell, My heart faies my tongue lyes*. Der Sinn ist wohl: Gott allein weiss es; mein Herz straft meine Zunge Lügen. — 1842. *thou should für thou shouldst*. — 1855. *Try all their golden baïtes*. Vor try ist als Subject they zu ergänzen. — 1858. *Rosa solis. A cordial made with spirits and various flavorings... and formerly much esteemed* (Cent. Dict.). Der älteste Beleg, den das Cent. Dict. nach Nares, Gloss. giebt, ist von 1654. Der unserige ist also bedeutend älter. — 1862. *languishment = state of pining* (Schmidt, Shak.-Lex.). — 1876-1877. *it serues seauen yeares*. Das muss bedeuten: Es dauert sieben Jahre. Doch habe ich zu *serve* in dieser Bedeutung nicht gefunden. — 1878. *Let him be whome he will*. Man erwartet *who*. *Whom* steht hier wohl ähnlich wie *me* statt *I* in *it's me*; in der Volkssprache wird statt des betonten, alleinstehenden Nominativs der entsprechende Akkusativ verwendet (vgl. Fölsing-Koch, Wissensch. Gram. § 111, 5). — 1886. *fittaites = victuals*. — 1887. *peare = beer*. Ebenso 1926. — 1888. *gueffe = guests*. Ebenso 1943 und 1944. — 1902. *me good peggers*. *Me = my*. — 1909. *Iacke-mumble-crust*. Ein Name, der sich auf den übermässigen Appetit des Angeredeten bezieht. — 1915. *fittels*. Vgl. zu 1886. — 1918-1919. *hee's not a Knight, but a knitter of caps for it*. Wortspiel zwischen *knight* und *knitter* (of caps). Mit letzterem Ausdruck soll im Gegensatz zu ersterem ein ganz niedriger Stand bezeichnet werden. — 1923. *helter skelter = in a disorderly hurry, confusedly* (Cent. Dict.). — Ebd. *Top and top gallant* ist veraltet und soviel wie *in complete array* (Cent. Dict. s. v. top).



Der letztere Ausdruck bezieht sich jedenfalls auf die prächtige Anordnung der Tafel. — 1924. *huftie tuftie*. Ein Ausruf der Ausgelassenheit. — 1924-1925. *a fig for the hangman* = ich frage den Teufel nach dem Henker. Vgl. zu 1693. — 1927. *tomineere* = domineer. Das Wort bedeutet hier *to rule in an overbearing or arrogant manner* (Cent. Dict.) = sich ausgelassen betragen. — 1928. In der Bühnenanweisung hinter dieser Zeile heisst es: . . . *the dealing of Cannes like a set at Mawe*. Das Cent. Diet. führt aus Halliwell, Dict. of Arch. and Prov. Words, folgende Erklärung für *Mawe* an: *Mawe, an old game at cards. It was played with a piquet pack of thirty-six cards, and any number of persons from two to six formed the party*. Collier bemerkt zur Erklärung dieser Stelle noch: *Mawe was a game at cards and probably the beggars threw the cans from one to the other in much the same way as cards were dealt out to the players at mawe*. — 1932-1933. *tag and rag, cut and long taile*. Denselben Ausdruck führt Wright aus Gossons Schoole of Abuse zu Shakespeare, Julius Caesar (Clar. Press Series) I, 2, 257 an. *Tag and rag* = rabble Lumpenpack (Cent. Dict. s. v. *tag*). *Cut and long taile* = *people of all kinds or ranks* (Cent. Dict. s. v. *cut*). Letzterer Ausdruck auch bei Shakespeare, Merry Wives III, 4, 47. — 1933. *God bo'y* entstellt aus *good bye*. — 1935. *tri-lill - trillil, to drink with a gurgling sound* (Cent. Dict.). — 1938. *fittales*. Vgl. zu 1886 und 1915. — 1952. *Ile pegger you for fittels* ich will auch das Betteln austreiben. — 1961. *pie and pie*. Vgl. zu 1384. — 1966. *repatoes*. Vgl. zu 1370. — Ebd. *is her repatoed now*. Mit *repatoed* beabsichtigt Gwenthyan einen Scherz. — 1975. *Is looke* = *I look*. — 1976. *prauerie*. Vgl. zu 828. — 1977. *is pie* = *I buy*. — 1980. *Cartho crogge* (keltisch). Vgl. zu 1400. — 1982. *O mon Iago*. Vgl. zu 1358. — 1985. *Put off . . and f'hee'll put on*. Der Sinn ist jedenfalls: Sagt, sie solle sich auskleiden (*put off*) und sie wird sich ankleiden (*put on*). — 1991. *I shall be peppered how ere the market goes* = ich werde meine Prügel bekommen, wie auch immer der Markt verläuft, d. h. was ich auch thun mag. *To pepper* bedeutet hier *to beat, to thrash* (Cent. Dict.). — 1997. *y'are able to set stoness together by th'eares* ihr seid imstande, Steine gegeneinander zu hetzen. *To set by the eurs* = *to make strife between, to cause to quarrel* (Cent. Dict. s. v. *ear* 1816, Sp. 2). — 2007. *entoward* = *froward, perverse* (Cent. Dict.). Wortspiel zu dem vorhergehenden *toward*. — 2008. *What bagadge is this stands laughing thus*. *Bagadge* = *baggage* hat hier die Bedeutung *a playful, saucy, young woman* (Cent. Dict.). Vor *stands* ist das Relativum im Nominativ zu ergänzen; vgl. zu 750. — 2014. *pie and pie*. Vgl. zu 1484. Ebenso 2016. — 2015. *prauerie*. Vgl. zu 828. 2016-17. *Man gras worthe whee* (keltisch) = seid mir gewogen, d. h. ich heisse euch willkommen. — 2021. *y'are best fend backe*. Vgl. zu 957. — 2022. *a worke* = *on work*. Vgl. zu 1250. — 2026. *the first Chaos*, d. h. das Chaos vor der Weltschöpfung. — 2029. *that haue bin*

*drawne and quartred.* To draw bedeutet an dieser Stelle *to eviscerate, disembowel: as, to draw poultry* (Cent. Dict.). — 2030-31. *his are not reumaticke, for there's no spitting.* Diese Stelle ist mir unklar. *Rheumatic* hat wohl die Bedeutung „mit Schnupfen, Katarrh behaftet“, worauf das folgende *spitting* hinzuweisen scheint. — 2036-37. *The Cookes curse her Lady. Her statt their.* Vgl. Cent. Dict. und Schmidt, Shak.-Lex. s. v. — 2046-47. *Tawfone en Ennoh fweule.* Bezüglich *Tawfone* vgl. zu 1356. Das folgende *en Ennoh fweule* ist Herrn Professor Zimmer unklar. — 2050. *Adologo whee etc.* Vgl. zu 1359-60. — 2052. *Ne vetho etc.* Vgl. zu 1361. — 2055-57. *mon due Gwenthyan, Me knocke the pen, en vmbledh, pobe des, and pobe nose* (keltisch) = bei Gott Gwenthyan, ich werde deinen Kopf (*the pen*) zu Pfannkuchen hauen, jeden Tag und jede Nacht. — 2058. *Gwneoh olcha refhagh whee, en herawghee* (keltisch) = Sie werden machen waschen ihr *visage* als Ihre Antwort (d. h. als Antwort für Sie). — 2060. *You shall bob no nose heere.* Wortspiel mit Bezug auf das keltische *pobe nose* in 2057. — 2061. *En herawghee? Me graua tthe Legattee, athlan oth pendee, adroh ornym ee on dictar, enhecar ee* (keltisch) = Als Herausforderung für Sie? Ich werde dein Auge auskratzen und aus deinem Kopfe (*oth pen dee*) schlagen (?) und wenden auf mich, ich, liebenswürdig ich. — 2069. *curst spirit.* *Curst* bedeutet hier *shrewish, vixenish, applied to women* (Cent. Dict.). — 2080. *Is try = I try.* — Ebd. *Pie and pie.* Vgl. zu 1384. — 2080-81. *Stethe whee lawer.* *Stethe* = *eist ydd* oder = *sydd*. Dann entweder „setzt euch“ oder „ihr seid“; *whee* = ihr; *lawer* = viel, viele. — 2084. *I doubt = I am in fear, I am afraid;* in dieser Bedeutung jetzt veraltet (Cent. Dict.). Vgl. zu 1630. — 2087-88. Der Sinn scheint zu sein: Die Rolle Sir Owens in diesem *enterlude* ist so erbärmlich, dass ich darin lieber die Rolle eines Bettlers als in der Person des Sir Owen die eines Königs spielen möchte. — 2090. Wortspiel zwischen *to wooe* werben und *woe* Weh. — 2097. *he's blowne vp* er ist aufgeblasen, d. h. er ist zu stolz, um zu kommen. — 2097-98. Wortspiel zwischen *calling* Rufen, Ruf und *calling* Beruf, Lebensweise. — 2099. *repents the folly.* Jetzt meist *to repent of*. — 2113. *It becomes vs to rest, before we come to the rest.* Wortspiel zwischen *rest = remainder* und *to rest = to repose*. — 2114. *armourie* hier soviel wie *arsenal* (Cent. Dict.). — 2128. *mad = wildly or recklessly frolicsome* (Cent. Dict.). — 2130. *for I alwaies wifh.* *For* schliesst sich logisch nur an *that makes me glad* in 2126-2127 an. — 2137-38. *make me heere to defie.* Hier steht der Infinitiv nach *make* mit, dagegen 2160 ohne *to*. Über den Gebrauch von *to* in damaliger Zeit vgl. Abbott, Sh. Gr. § 349. — 2138. *Ape Cupid.* *Ape* hier = *fool* (Murray, Dict.). — 2152. In der Bühnenanweisung *Gwenthyan braue.* *Brave* bedeutet hier *making a fine display in dress* (Cent. Dict.). Vgl. zu 1374. — 2165. *ferie = very.* — 2168. *if we kiffe the poste.* Vgl. zu 460. — 2179. *the States of Pauia.* *State* bedeutet hier *a person of high rank, a noble* (Cent. Dict.). — 2180. *Duke of Brandenburg.*

Einen Herzog von Brandenburg hat es überhaupt nicht gegeben; es wird nicht an eine bestimmte Persönlichkeit gedacht sein. — 2185. *kild by scorn* getötet durch Verachtung, d. h. verstossen. — 2198. *your curst wife*. Vgl. zu 2069. — 2205. *Pignies* entstellt aus *pygmies*. — 2206-2207. *the hiforie of the well Helicon*. Der Helikon ist ein Gebirge in Böotien und war ein Lieblingssitz Apollos und der Musen. Auf demselben befand sich ein Hain mit zwei den Musen geweihten Quellen. Hierauf beziehen sich wohl die Worte. — 2212. *You stand all day peeping into an ambrie there*. *Ambrie* (*ambry*) bedeutet hier *a place for books, library* (Murray). — 2215. *by your poets and paltries*. *Paltry*, als Substantiv veraltet, bedeutet *a wretched, worthless trifle* (Cent. Dict.). — 2219. *sweet ball* Bisamknopf (Murray, Dict. s. v. *ball*, § 10), d. h. „ein rundes, kleines Riechbüschchen mit Bisam“ (Heyne, Deutsches Wörterbuch). — 2220-21. *wonders not of nine daies*. Vgl. zu 404. — 2221-22. *lohn Prefter and Tamer Camis*. Über diese Namen vermag ich nichts zu sagen. — 2222. *people, with heds like Dogs*. Zu dieser Stelle bemerkt Collier: *The authors took their notions of these monsters from the descriptions of Sir Iohn Mandeville and other travellers. Shakespeare mentions men whose heads do grow beneath their shoulders, in Othello and in the Tempest*. — 2225 und 2226. *abuse* = *crime, fault* (Cent. Dict.). — 2238. *Epimæi* dürfte aus *ἐπι μοι* entstanden und mit „Egoisten“ zu übersetzen sein. — Ebd. *he*. Vgl. zu 1218. — 2242. *our fugitives* Gemeint sind damit wohl diejenigen, welche vor dem Gerichte fliehen. — 2245. *Mas*. Vgl. zu 203. — 2246. *ran beyond Venice*. Vor *ran* ist d. s. Relativum im Nominativ zu ergänzen. Vgl. zu 750 und 2008. — 2286-87. Der Sinn ist: Was hilft Euch Enre seidene Kleidung? Die Unschuld trägt doch in der zukünftigen Welt den Sieg davon. — 2288-89. *good my sweet Furio*. Vgl. dazu Abbott, Sh. Gr. § 13. — 2308. *catcht* statt *caught* findet sich oft in der damaligen Zeit (s. Schmidt, Shak.-Lex.), wie auch schon im Mittelengl. (s. Stratmann-Bradley, M. E. Diet.). — 2312. *the halfe heyre of Brandenburg*. Vgl. zu 2180. — 2324. *Tardaugh* = *terdaugh*. Vgl. zu 1301. — 2328-29. *& she were as many Shermaines daughter as there be cowes in Cambria*. Ein Scherz. *Shermaines* = *Germans*. *Cambria*, *ancient name of the western part of England* (Schmidt, Shak.-Lex.). — 2338. *taug* = *talk*. Vgl. zu 1315. — 2339. *parrels*. Vgl. zu 1327. — 2360-61. *hee should haue but a word and a blow at his hands* er würde im Augenblick zuschlagen. Es scheint eine Anlehnung vorzuliegen an den Ausdruck *'tis but word and blow with him* er schlägt im Augenblick zu (Flügel, Wörterbuch s. v. *blow* S. 187). — 2362. *Cole-staffe*. Bezeichnet offenbar ein Holz, welches über die Schulter getragen wurde und an dessen beiden Enden Kohlenkörbe hingen. — 2373. Wortspiel zwischen *burthen* Bürde und *load* Last. — 2376. *the Porters Lodge* Pfortnerei, eine Art Gefängnis (Flügel, Wörterbuch). — 2397. *Taufone*. Vgl. zu 1356. — 2398 *sol faes*. Vgl. zu 1764. — 2404. *Io*. Vgl. zu 663. — 2414. *fembles* Ähnliches, vom

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- 711 lies *too' t* statt *too, t*  
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